MAXIMUMROCKNROLL

JANUARY 1996 NUMBER 152 TWO DOLLARS

MRR IN '96: Bill Given Predicts!!

HEY PUKES, IT'S.... (IS MY NAME BIG ENOUGH? NOPE.)

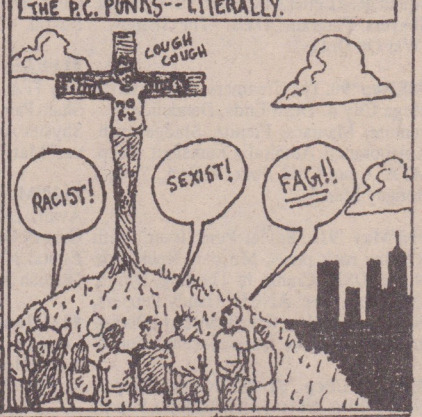
...OK, OK, so maybe I'm a bit unqualified to say what this year will bring, but I spent all of last summer taking tarot card classes. That and long hours of star-gazing for clues have led me to believe the following:

FORGIVE ME: I have no idea what the "featured members" look like--this is a comic, not a caricature collection. I don't know them, either--this isn't a joke, pal, it's certified astrology for punks! (...You know the world's gone to hell when you gotta explain everything...)

JAN. '96 - MRR SHITWORKERS DECLARE TIM YOHANNAN "TOO OLD", AND FIRE HIM.

APR '96: BEN WEASEL, DECLARED UNPUNK BY MRR, STARTS A BAND WITH HENRY ROLLINS.

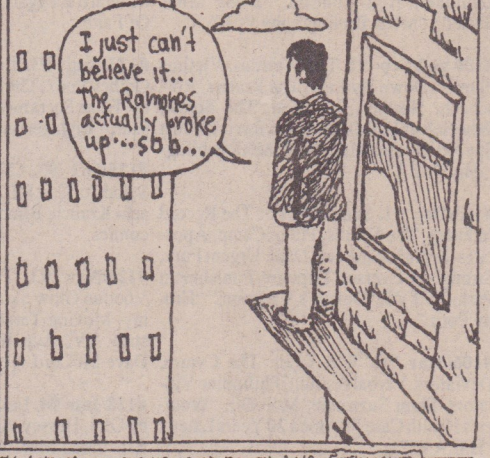
MAY '96: REV. NORB GETS CRUCIFIED BY THE P.C. PUNKS--LITERALLY.



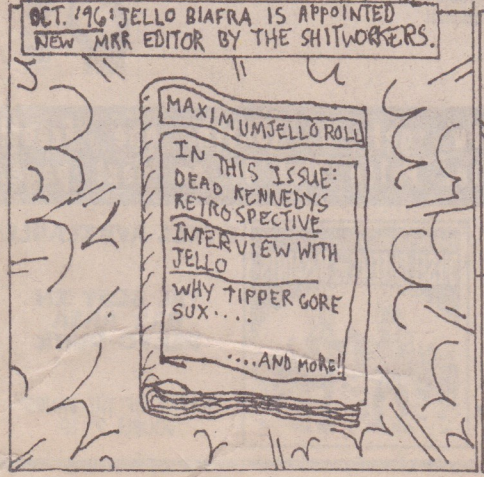
JUNE '96: BRIAN ZERO IS ARRESTED FOR MURDER--BY IMPALING SOMEONE WITH HIS MOHAWK SPIKES.

JULY '96: LALI DONOVAN BECOMES A CLOTHING COMPANY MODEL.

SEPT. '96: GEORGE TABB COMMITS SUICIDE.



OCT. '96: JELLO BIAFRA IS APPOINTED NEW MRR EDITOR BY THE SHITWORKERS.



NOV. '96: MTV BUYS MRR.

DEC. '95: JESUS RETURNS TO EARTH AND EVERYONE DIES.

P.S. KIDS: DON'T FORGET TO MAKE A BIG SCANDAL OUTTA THESE THINGS!!

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Head Strong, Bone Shavers, Flagrants D'eli, "The Shadow", "War On Drugs".

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#96/May '91. "Soviet Punk Issue" with Russian rock press, Moscow Rock Lab, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Handy Peppers, Newies, Auktsion, Grazhdanskaya Oborona, Sailors Silence, Russian scene features.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#106/Mar '92. Wat Tyler, The Cynics, Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women's Health Care," "Attica 20 Years Later," "H.E.A.R."

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad, Beth Cockpit, John McDonald, Metal Mike, Queen Itchie, Joe Queer, Gavin MacArthur, Herbie Spit Muffin, Liz Super Pussy, Ken Taniguchi, Aaron Muentz, Scott Drake, Gretchen Holtz, Jim Vatican Commandos..

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#137/Oct 94. Guitar Wolf, Hellbillys, AFI, Jeck Kevorkian & The Suicide Machines, Sound Bite House, Trashwomen, Disassociate, No Demuestra Interes, Boston Archives, "Roots of Punk--the 50s".

#138/Nov 94. Skull Control, Good Riddance, Spent Idols, Crutch, The Statics, Randumbs, Public Nuisance, Kent 3, Stretford, Front X, Earl's Family Bombers, Scam Zine, "Putting on Gigs Pt 1", "Roots of Punk--The Cramps".

#139/Dec 94. Portraits Of Past, The Vandals, Hammerhead, Wartorn, Sexton Ming, Decadence Within, Cocknoose, Willys, Purple Onion, "Putting on Gigs Pt 2", "Roots of Punk--Velvet Underground".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down,

#147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/ Dec '95. Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, Beatnik Termites, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans, "The Return Of The Misfits".

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pit.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on next page.

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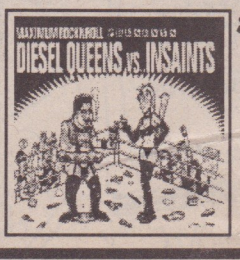

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"BATTLE OF THE BANDS" DOUBLE 7" EP

SUBSCRIPTIONS:
•*U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00.
•*Canada:* Copies are $3.00 each/ 6 issues sub for $18.00 (US dollars).
•*Mexico:* Copies are $3.00 each/ 6 issues sub for $18.00.
•*South America:* Copies are $4.00 each/ 6 issue sub for $24.00.
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Back issues 59 are $1.50 each ppd in US, $2.00 Canada & Mexico, $3.00 So America, $4.00 Europe, $5.00 Asia & Australia. Back issues 78, 83, 88, 96, 100 (pts 1&2) are: $2.50 US, $3.00 Canada & Mexico, $4.50 Europe, $6.00 Asia/Australia, $3.50 So America. Back issues 103, 106, 111, 116 are: $2.50 each ppd in U.S., $3.00 Canada/Mexico, $5.00 Europe, $4.00 South America, $7.00 Asia/Australia. Back issues 117, 119-123, 125-126, 128-130, 132, 134-135, 137-139, 142-143, 145-150, 151 pt 1, 151 Pt 2, 152 are as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by last day of month-- no later!!
Issue out: by last week of following month

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $20
1/3 page long: (2 1/2" x 10") $50
1/3 page square: (5" x 5") $60

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Bill Given

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)642-6800 or fax (415)642-6810. Also available from Dutch East, Cargo, Get Hip, Smash, Subterranean, Twin Cities, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Fine Print, and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)648-3561
Fax/Modem (415)648-5816

WANNA SEND US SOMETHING?!

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-line-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. Looking for political/punk satire cartoon strips, too.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

Guest Columns are welcomed. Send in your stab at fame and fortune, and if it's pretty decent, we'll run it. We'd like to see more of these, especially sharp-witted, astute commentary/opinions.

There may be room for some new columnists, so if you think you've got style and an approach or area of specialty (musical, political, cultural, etc) that we should be delving into, send in a sample column. No guarantees, but it may be worth a shot.

MAXIMUM ROCKNROLL RADIO

Paul Curran
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von
Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will

CHRY	No. York, ON
105.5FM	Wednesday 1AM
CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KCPR	San Luis Obispo, CA
91.3FM	Tuesday 11PM
KDIC	Grinnell, IA
Call station	Tuesday 9PM
KDVS	Davis, CA
90.3FM	Monday 9PM
KJNB	Collegeville, MN
99.9 Cable FM	Saturday 10PM
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KUKQ	Tempe, AZ
1060AM	Saturday & Sunday 4PM
KXCI	Tucson, AZ
91.3FM	Tues 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WNCI	New London, CT
91.1FM	Saturday midnight
WPRK	Winter Park, FL
91.5FM	Wednesday 9PM
WUVT	Blacksburg, VA
90.7FM	Thursday 5PM
Free Radio	Berkeley, CA
104.1FM	various time slots
4ZZZ	Fortitude Valley, Australia
102.1FM	Tuesday 10PM
Liberation Radio	San Francisco, CA
93.7FM	Friday 9PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM
Radio Skidrow	Sydney, Australia
88.9FM	Wednesday 10PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

- Extent-#6-zine/It's Alive-#13-zine/NOMEANSNO-LP
- Profane Existence-#26-zine/NO MOTIVE-EP
- SOCIETY GANG RAPE-CD/Heavy Rotation-#8-zine
- DESPISE YOU/SUPPRESSION-split EP
- MORBID LIFE SOCIETY-EP/Heartattack-#8-zine
- IGNITE-CD/In Effect-#8-zine/Rocktober-#14-zine
- REBEL TRUTH-CD/Can Control-#10-zine
- A Good Day For Johnny-#2-zine/SLOBBER-EP
- V/A-Bloodstains Across The Midwest-LP
- PLUTORACY/DISCORDANCE AXIS-split EP

PAUL CURRAN

- SPEED-Is Really All We Need-EP
- V/A-20 Bands Trash 20 Songs-EP
- THE PAJAMAS-10"/BOYRACER-5"
- M-BLANKET-Safety-EP/BLINKER-EP
- V/A-Killed By Death Vol 9-LP
- THE BANANAS-The Peel Sessions-EP
- THE GAIN-You Should Know-EP
- BLACK FORK-Quality Is Job One-EP
- PAPER TULIPS-Vitamin C-45
- V/A-Greetings From Northern California-EP

LALI DONOVAN

- POISON 13-2xEP
- V/A-Backbone-EP
- SPENT IDOLS-Punk Rock-10"
- V/A-Killed By Death Vol 9-LP
- GOTOHELLS-Demolition-CD
- SOLGER-I Hate It-EP
- BORIS THE SPRINKLER/DROIDS-split EP
- X RAYS-Speed Kills-LP
- M BLANKET-Safety-EP
- GAIA-live

KARIN GEMBUS

- AMBER INN-Serenity In Hand-EP
- V/A-Backbone-EP
- BLACKFORK-Quality Is Job One-EP
- GAIA-live
- NOMEANSNO-The Worldhood Of The World-LP
- THE MAKERS-Music To Suffer By-EP
- SLANT 6/MAKE-UP-split EP
- FIELDTREE-Limb-EP
- J CHURCH-Your Shirt=EP
- HUASIPUNGO-Tiempos De Miseria Y Lucha-EP

DR. DANTE & CHRIS HARVEY

- TIKI MEN/TROUBLE MAKERS-split EP
- TEENGENERATE-Flyin' Over You-45
- V/A-Guitars In The Kitchen-EP
- V/A-Bloodstains Across The Midwest-LP
- THE FELLS-I Don't Need You-45
- HENTCHMEN-Campus Party-LP
- STATICS/PRIMATE 5-split EP
- SPEED-Is Really All We Need-EP
- V/A-Killed By Death Vol 9-LP
- TONEBENDERS-Root Beer-45

CAROLYN KEDDY

- X RAYS-Speed Kills-LP
- OBLIVIANS-Go! Pill Popper!-EP
- CAESARS PALACE-Shake It-EP
- INHALANTS-LP
- PROBLEMATICS/SNOTBOY 77-split EP
- V/A-Killed By Death Vol 9-LP
- SPEED-Is Really All We Need-EP
- SINDY KILLS ME-Silver Shadows-CD
- THE BOOZERS-Down And Out-LP
- BOSLEY-My Heroine-45/SOLGER-EP

RAY LUJAN

- M BLANKET-Safety-EP/RHYTHM COLLISION-LP
- GAIN-You Should Know-EP
- GLORY STRUMMERS-E.S.D.-CD
- GAME FACE-Three To Get Ready-LP
- J CHURCH-EP & CD
- BUDGET-Who Poured....-EP
- TRAVIS CUT-Not To Blame-EP
- SMOG UK/SHUTDOWN-split EP
- KINDRED-Bomb Up The Town-CD
- NO CONSENT-Nowhere To Hide-LP

TIMOJHEN MARK

- ROT-Intense Noise Core-CD/GAIA-live
- V/A-Bloodstains Across The Midwest-LP
- PINK LINCOLNS-Back From...-CD
- PLUTOCRACY/DISCORDANCE AXIS-split EP
- BRAND NEW UNIT-Quickdraw...-EP
- ICE NINE-Redeemer-EP/V/A-Killed By Death Vol 9-LP
- MORBID LIFE SOCIETY-Herbspiration-EP
- DESPISE YOU/SUPPRESSION-split EP
- RAISE CAIN-Bootleg-EP/TOAST-CD
- STATE OF FEAR-Wallow In Squalor-EP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

SMELLY MUSTAFA

- DATE BATE-We Are Going To Eat You-EP
- CHERUBS/FUCKEMOS-split 45
- TRIBE 8-Road Kill Cafe-45
- NOMEANSNO-The Worldhood-LP
- POISON IDEA-Your Choice Live-LP
- HANNIBAL THE CANNIBAL/TRIGGERS-split EP
- BOX BUTCHERS-The Second Coming Of...-EP
- V/A-20 Bands Find The Way To Sesame St-LP
- CAUSE FOR ALARM/WARZONE-split 10"
- V/A-Killed By Death Vol 9-LP

NEIL NORDSTROM

- GAIA-live
- DESPISE YOU/SUPPRESSION-split EP
- HELLCHILD-In Words, For Words-CD
- SKIT SYSTEM-EP
- STATE OF FEAR-Wallow In Squalor-EP
- PLUTOCRACY/DISCORDANCE AXIS-split EP
- UNHOLY GRAVE-Crucified-CD
- RAISE CAIN-Bootleg-EP
- MORBID LIFE SOCIETY-Herbspiration-EP
- DISTURB/DESTROY-split EP

JEFF RANDOM

- ONYAS-Beer Gut-45
- BLACK FORK-Quality Is Job One-EP
- V/A-Bloodstains Across The Midwest-LP
- POISON 13-2XEP
- MAD DADDYS/TRASH MAVERICKS-split 45
- NEANDERTHALS-Arula-Mati-Gali-45
- V/A-Killed By Death Vol 9-LP
- TEENGENERATE-Flyin' Over You-45
- PROBLEMATICS/SNOTBOY 77-split EP
- THE MAKERS-Music To Suffer By-EP

BRUCE ROEHRS

- TUNNEL RATS-Going To Marty's-EP
- THE TEMPLARS-Clockwork Orange-2xEP
- V/A-Killed By Death Vol 9-LP
- MICKEY & THE BIG MOUTHS-A 40....-EP
- SOLGER-I Hate It-EP/TIMEBOMB 77-EP
- PROBLEMATICS/SNOTBOY 77-split EP
- COCKNOOSE-All Jacked Up-45
- QUINCY PUNX/REJECTS-split EP
- THE ONYAS-Beer Gut-45
- SPENT IDOLS-Punk Rock-10"

KEN SANDERSON

- RAISE CAIN-Bootleh-EP
- CRUNCH-Ran-core-EP/GAIA-live
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- HUASIPUNGO-Tiempos De Miseria-EP
- TOAST-Over Bug Nine-CD/POISON 13-2xEP
- DESPISE YOU/SUPPRESSION-split EP
- THE MAKERS-Music To Suffer By-EP
- DISTURB/DESTROY-split EP
- WAG PLATY-EP/BANANAS-Peel Sessions-EP

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- FIREBIRDS-On Specdial Request-EP
- THE ONYAS-Beer Gut-45
- THE FELLS-I Don't Need You-45
- TROUBLE MAKERS/TIKI MEN-split EP
- GAIN-You Should Know-EP
- THE MAKERS-Music To Suffer By-EP
- TEENGENERATE-Flyin' Over You-45
- TEMPORAL SLUTS/HUMPERS-split 10"
- STATICS/PRIMATE 5-split EP
- BORIS THE SPRINKLER/DROIDS-split EP

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- TEENGENERATE-Flyin' Over You-45
- X RAYS-Speed Kills-LP/BOUNCING SOULS-45
- BORIS THE SPRINKLER/DROIDS-split EP
- V/A-That's Mighty Childish-LP/SOLGER-I Hate It-EP
- TEMPORAL SLUTS/HUMPERS-split 10"
- THE FELLS-I Don't Need You-45
- V/A-Bloodstains Across The Midwest-LP
- PROBLEMATICS/SNOTBOY 77-split EP
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- NOMADS-Made In Japan-CD
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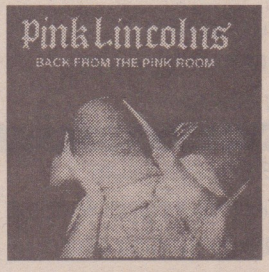

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The rumors are true - we have closed. This was a very difficult decision but it had to be done. Over the past year we have seen an extreme drop in orders and were unable to pay our debts. We have also suffered from a lack of volunteers. In the midst of the current situation, we decided that it was best to close, and begin paying back those we owe. We are totally broke and returning as much merchandise as possible to our vendors. For those of you with credit slips, feel free to send them along with a S.A.S.E for cash redemption. Furthermore, if you sent an order in recently, you will be receiving a letter along with any money you sent.
PLEASE BE PATIENT!!! We are going to do our best to pay everyone, but it will take time. (At least a year.) If you wish to forego the money we owe you, please let us know. Will will accept any donations, since we need all the money we can get. Paying everyone back is our first priority. We would like like to leave Blacklist with the same integrity that we have maintained over the past seven years. If you wish to contact us, our address and fax number will be valid for the next few months. Our phone will have a forewarding number after it has been disconnected.
We sincerely thank everyone who has supported us over the years. Blacklist has meant a lot to all of us.

Sincerely,
The Blacklist Crew -
Brian Edge, Brian Of, Chuck Fucko, Claudine, Floyd Cuddlecore, Kate, Leah, Lisa Camisa, Mikel, Rob, Sarah, and Thaddeus

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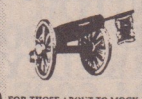

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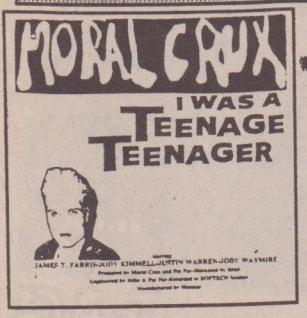

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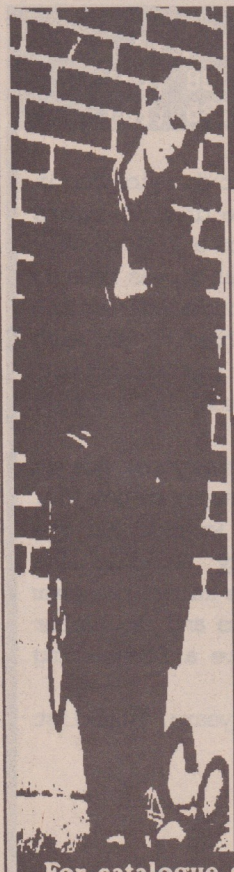

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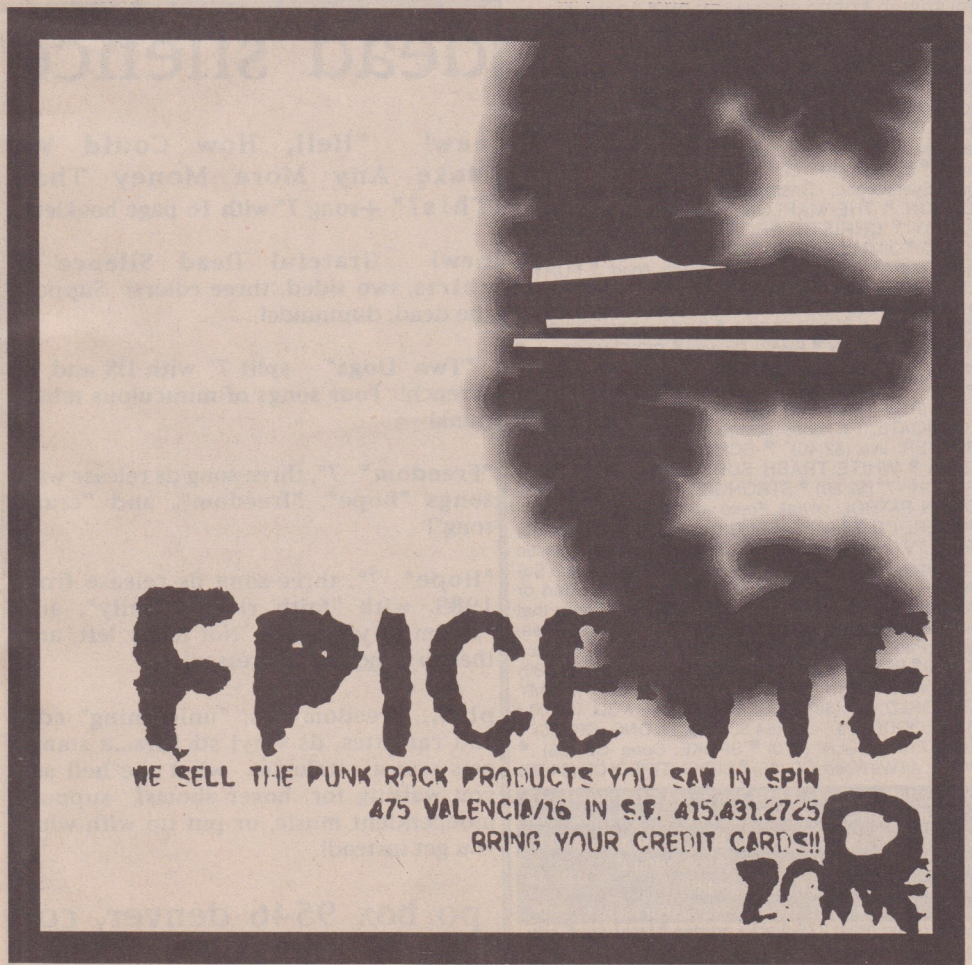

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Ugly Nørb Manitoba says

"...Every Day is SATURN DAY!"

...yeah, *i'm sure* a lot of people are gonna get *that* reference. Very effective use of my advertising dollar. Anyway, "Saucer To Saturn," the new(ish) BORIS THE SPRINKLER CD, is still out, and you should buy one because, well, shit, every one else is (hoo! There's *another* brilliant sales strategem! I am marketing genius incarnate!). 14 songs. Punk rock. We woulda had a record release party on a yacht for it, but the bay froze over in October. To clarify two points: 1) this is NOT a compilation of singles. It has a re-mixed version of "4-Money," a mildly-altered version of "Ejector Seat," a completely re-recorded version of "Superball Eyes," and "Grilled Cheese" (not retouched in any way, shape or form because that would be tantamount to sacrilege), but that's it as far as singles tracks go. 2) there are NOT "way more songs than are listed." See your local CD jukebox for details. As always, punk rock is your best entertainment value -- and, at eight dollars postpaid, that's just $2.00 a scrotum.

HEY, SPIKE, DON'T PUT YOUR WALLET AWAY YET: You also need a copy of the MEATMEN/BORIS 6-song 7" ep! $3.00 ppd! Bulge #3! Not only that, but you probably need a copy of the first BORIS CD, "8-Testicled Pogo Machine," (Bulge #0) as well. That'll be another eight bucks, jack! Oh, plus you need Bulge #1, BORIS' "Grilled Cheese" 45, because it has a non-LP b-side of "Bad Guy Reaction." That's $3. Further, you should also buy Bulge #2, BORIS' "Male Model" 45, because then you'd have the complete Bulge catalog. After that, you could also order a) the BORIS/SCOOBY DON'T split 45, b) the BORIS/DROIDS split 45, and c) the BORIS "Drugs & Masturbation" 45 @ $3 each, which are not on Bulge, but we keep on hand just in the interests of being your one-stop BORIS shop. Thank you for your time.

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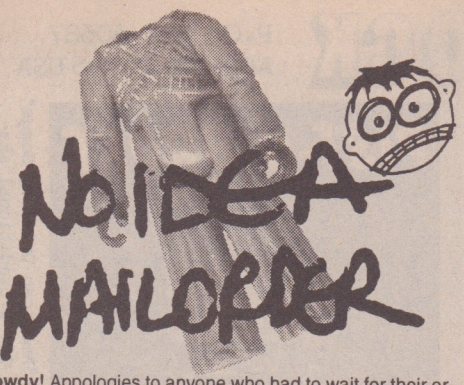

Howdy! Apologies to anyone who had to wait for their orders! *No Idea* moved across town, I went on tour with Gus (FL) & Tired From Now On, lots crazy stuff happened and things got screwy and delayed. I am back up to speed and all orders should go out the same week they come in. Thanks & Take Care! —Var.

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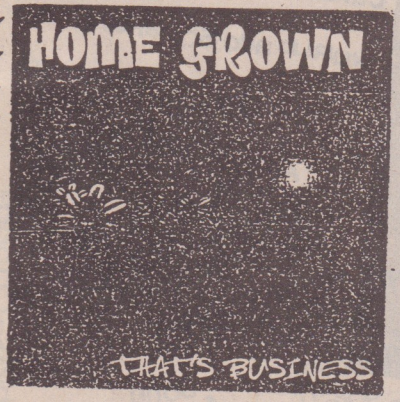

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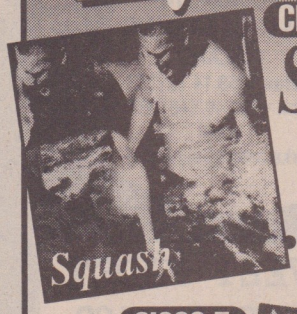

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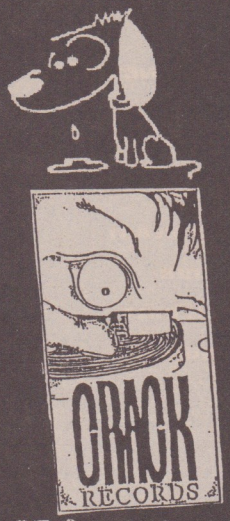

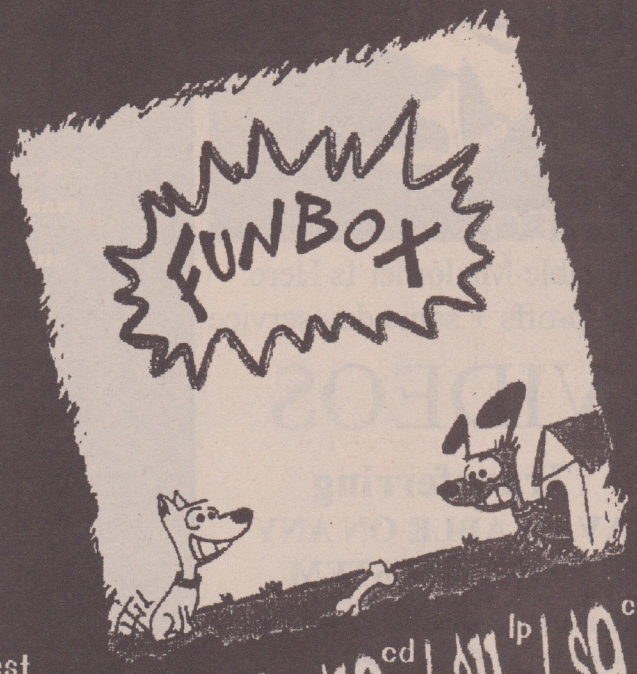

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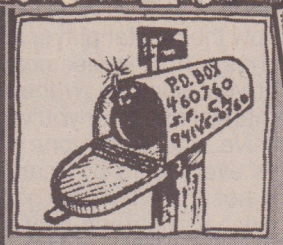


Dear MRR,

I was recently reading a letter in MRR about suburbia and it was talking about how suburbia took away community. I have to agree with that letter 100%. Suburbia is horrible place to live. Here in Weschester County, NY it is quickly beginning to overflow with yuppies and mini malls. They are going to begin construction on a new mall within a mile radius of the old one, which is currently the biggest yuppie hangout. I shouldn't forget that needed to put a giant CVS super pharmacy into my town which also has two other pharmacy and is a giant one square mile.

Suburbia is living hell that is very limiting. It distorts reality and gives everyone a false perception that everybody is rich and lives in modest to big house. With communities such as Scarsdale (one of the wealthiest communities in the U.S.A) where the houses and property are so big of course there is going to be distorted idea of reality. Suburbia is the land of boredom and home of sheltered elitist people. The only social area for teens is pizza shops around your town or the local mall which is about as cultured as you get. In suburbia it is easy to fall into the propaganda of MTV or TV since there is nothing to do, TV becomes an easy way to lobotomize yourself (or pass the time, same thing though).

The distortion of reality is the real problem in suburbia. All these alternative types or trust fund punks. Although I am not from a working class background, my family isn't rich. When I walk into my school of barley 400, and see three people with dyed hair (I am not included, since my hair isn't dyed) it is very obvious that MTV is doing its job and a good job at that encouraging people to be real "punk" and alternative follow in Green Day or Offspring's image. Or all these PC liberal types that are vegetarians and think the government sucks but were Clinton and Gore pins or more recently Cuomo pins. I don't think they realize how they contradict themselves, but that's what the corporations and government want you to believe. Or all the trust fund punks who buy more records in a week than most people buy in a month but have never had a job. The funniest thing in suburbia is the rich kid gangs. In my school there is one called the KIL Pose (Korean, Italian, and Latino Pose). There a bunch 9th graders who walk around and act tough. They also do macho things like stare at you and call you tough guy names like 'fag' or 'loser', and they also steal your lunch. Then when they need the real fighting they have their older brothers beat you up; real tough guys.

I guess the moral of this story is that suburbia sucks big time. The corporations wanted to sell suburbia and they have succeeded. They painted a picture perfect world that was crime-free and clean. Unfortunately, they failed to mention other things like boredom and the fact that suburbia still isn't that safe. Here there are other problems like kids who are so hopelessly addicted to cigarettes they need them every hour or the massive drinking that takes place because there is nothing to do. Although I am not straitedge I find it said to think how so many people look to the weekend as time to get wasted and nothing else. There is a different kind of community, the electronic one. People have less and less interpersonal skills, because they sit in front of the TV's or computers. I myself to a degree am a victim of this, and so is everyone. I don't think throwing out TV's or destroying Nintendo, Sega, or computers are the solutions.

In Westchester it is very empty. You don't see the variety of people that exist in society. All you see is middle class and rich preppies all dressed the same or your alternative teens and deadheads. This limited view of how people live creates a very narrow-minded opinion of how people live. You don't see poor people. You don't see homeless people either. This a great way to keep people in the rank and file of society by limiting what they see. I was once collecting school supplies for poor children and women said that she was tired of helping all those foreign children (home and abroad); once we explained that it was for children here in my town of Ardsley, she was more than willing to give supplies.
Mike

Lefty Hooligan

Just wanted to drop a line to you-telling you how much I appreciate your fine political journalism skills.

I've been dealing with at least 4-5 different news sources—right down to the wire—with the sweetheart AMA deal. The only network to spill the beans was NBC. AMA "sponsorship" gave the Demos $1 million (piss) and gave the GOP a whopping $10 million! Go figure that during the OJ circus when Judge Ito pulled the plug, NBC did an instant replay of OJ's notes—a complete act of defiance. The GOP as it stands is in a 1950's coma and are out of touch with reality. Gingbitches (one of his many farces) book was sold—asshole Christian fundamentalists bought this non-fiction trash for breakfast, lunch and dinner, and in many of the faction, bought this piece of trash by the crates. Clearly, it's the movie industry—billions of $, that have put one over on these censorship Christian witch hunters. *NYT* put one over on the WP-majority pulling against the GOP extreme deficit tax cuts on the poor. Eddy said they "take from the needy and give to the greedy." Keep up the good work.
Craig Hill/ Famous Hardcore/ PO Box 987/ San Carlos, CA 94070.

P.S.-My zine is 100% DIY.

P.P.S.-In your column, please list your news/info sources! I want 'em!

Dear Mad Prof. Mike:

Hi - You don't know me so I guess this is fan mail. May your column live forever, it is one of the things that makes life worth living.

You will probably be taken to task for neglecting (in the November issue of MRR) many famous decapitations, i.e. that of Mrs. Voorhees, arms flailing and blood spurting in slo-mo, at the end of "Friday the 13th" or the Anne Ramsay death by basketball decapitation in "Deadly one in "Chopping Mall". Well, I say these people can just get over it. However, you made me sad when you neglected the two most vivid, graphic and intensely disturbing decapitations in film history:

1. Albert Finney in "Wolfen" - His head notably lives, and is conscious, for several seconds after his decapitation and mouths out "What the fuck", or something like that; and,

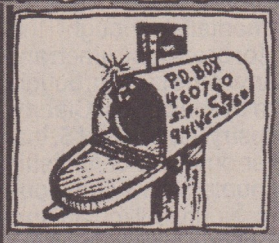
2. The infamous volleyball scene at the end of "Little Darlings" when an enraged Kristy McNichol tears the head off of Tatum O'Neal and holds it up over her head, displaying it to the stunned crowd.

That's all I wanted to say....and thank you for covering the ground that needs to be covered. It's people like you who give people like you a good name.
Harvey Moody/ 5246 Feather River Dr/ Stockton, CA 95219/ MST3K Member #31992

Submitted to the great unwashed,

Surprised and astounded I was to, once again, see my xeroxed progeny reviewed in the pages of *Maximum RocknRoll,* this veritable cornucopia of all things deemed punk. I'm not writing to bitch about the review I received or cry foul at my treatment at the hands of the shitworkers. I consider Chris Snak's review of *Bad Karma #1* to be fair and, well,

Letters



positive. He has every right, in my opinion, to call me and my co-editor on statements we put on record about *MRR* in our zine. However, I do feel that since he threw down the gauntlet ("...if the editors had the courage of their convictions...they wouldn't play to *MRR 's* tune by sending their zine in for review.") I ought to pick it up and explain why I send my zine to *MRR* for review and why I don't see an incongruity in my actions or words.

I've been reading *MRR* for eleven years and despite some strong misgivings about the zine's shift towards certain stances and attitudes I consider to be dogmatic and narrowly simplistic, I still consider it to be both an important source and forum for the "punk underground" or whatever and a good read. However, when I think someone's full of shit, I tell them. Being of Irish extraction, I was raised with a poor penchant for tact. The way I see it, it's a lot like when a friend of yours starts doing things that you think are wrong. You let your friend know. You've reviewed zines in your pages who have said far more unkind things about *MRR (Flipside,* for example). It also has not bothered *MRR* in the past to accept advertising money from some labels they have said unkind things about in the past and whose ethics or artists they have called into question, such as Lookout or Dischord. What Chris considers "slagging off" I consider constructive criticism, in our own fashion. Now that I think about it, no one can really accuse *MRR* of being a particularly tactful forum either. I consider what's going on in your pages to be an ongoing debate about this subculture and whether our zine is friendly to *MRR* or not, so long as it addresses issues of interest to anyone who identifies in whatever way with punk, it has a place in the review section, or at least it doesn't compromise my standards to send it to you. Consider our comments to be a contribution to this debate and then feel free to say whatever you feel about them.

Secondly, as to whether what the God Bullies said about the Alternative Tentacles/MRR feud is accurate or not, I can't say. I put it down as it was recorded and it's up to the readers to decide for themselves. I don't put pacifiers into people's mouths and I think anyone with half a neuron of critical thought will be able to see that the interview format leaves anything said to the speaker's biases and the reader can accept what's said as true or not on their own cognizance. And while I'm on the subject, it was Mike Hard of the God Bullies who accused you of only reviewing records sent by your advertisers and not my editor or 1. And once again, *MRR* has, if memory serves, printed inaccurate material and news as well.

So, I've stated my case before Tim and everybody. I don't hate *MRR* nor do I work towards its demise. I merely disagree and thus have no problem having my zine reviewed by another one whose overall aims I still consider to be good, so I would like to continue to be considered for review in these pages if possible. You know, I could be considered to have the courage of my convictions by sending *MRR* a publication that doesn't show it in the most favorable light. Just a thought. Thanks.
Chris Callahan, *Bad Karma*

Chris,

Just a clarification on a point you raised. Mike Hard got it wrong: we only run ads for records we would be reviewing, not the other way around. And that was also the crux of the problem with Alternative Tentacles. Since most of the stuff they put out is outside our narrowed area of musical coverage, we could only take ads for the limited stuff we might review. They said no to that, which is fine. But when they accused us of "censoring" them or that we wouldn't let AT run ads at all or that they were being somehow singled out, they were being inaccurate at best, disingenuous at worst. As for you, you're obviously entitled to your opinion, and Chris Snak, the reviewer, is entitled to his. Tim

Dear MRR,

Good thing Alan McNaughton said he was prepared to be wrong when he inferred that The Anti Heros were racist, in his review of their "Murder One" CD. He is dead wrong. 8 years ago, when I was 15, 4 white power scumbags, spit on me and called me a nigger at a show. Joe and Mark jumped in there and beat the shit out of them. The Anti Heros didn't know me from Adam, but they jumped in for me and saved my black ass from total annihilation. They left some of their own blood on the pavement that night, but they made those bloody bastards pay for what they did to me. The Anti Heros are anti-racist and they've got the scars to prove it. Even their last record, which your magazine reviewed, commended them for being anti-racist. Didn't you know that Alan? I bet you never saw all the fights The Anti Heros got in with the nazis in Atlanta. It was like knowing the Blues Brothers, everywhere they went, it was total chaos. I bet you didn't know their guitar player is Jewish, and he has a PhD in electrical engineering. Bet you didn't know their singer is a commercial pilot. Bet you've never seen them live, where everyone in the crowd knows every word by heart. So what if their not PC? They've got honor! They know what's right and what's wrong. That's what the fucking single was about, what's right and what's wrong. It's about 3 rich kids who went out and killed some bums one Saturday night in Atlanta. Just 'cause they thought it was cool. They bragged about it to fucking everyone and the police don't give a shit 'cause it's just some homeless guy. The Anti Heros give a shit. didn't you read the words to those songs? Just in case you think all people from the south are rednecks, I'll copy the words from my copy of "Murder One":

"Here's the story of three punks with a burning desire/ to be gangsters to be guns for hire/ Moreland Ave. on a hot summer night/ Peter wanted to kill someone/ and do it tonight/ He's a boy who did the ultimate sin/ he's got the blood of Christ dripping from his skin/ So with his silver spoon and his beady eyes/ he decided who should live and who should die/ Pete is a Murderer/ Dressed in suits dressed for the kill/ walking to the bridge at the bottom of the hill/ looking for a passed out bum/ and they found one/ Pete slit his throat just for fun/ another bum went running through the bushes and weeds/ they held his arms and made him bleed/ headlights flashed and the world spun around/ the man was screaming when he hit the ground/ Paul is a Murderer/ I wept and wondered what should I say/ about the children who threw a man's life away/ were you men or were you gods?/ or suburban brats whose lives were a fraud/ scum like you don't deserve to live free/ I think you'd look good hanging from a tree/ no remorse when you dealt all spades/ hope you're raped in jail and die of AIDs./ Francois is a Murderer"

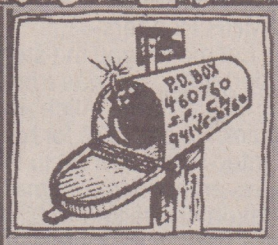
Why is it that your magazine takes a shit on every working man's band? There is no one at MRR whose got the balls to tell 3 guys who got away with murder that they're scum like The Anti Heros did. You guys are living in Disneyland. Stand Strong,
Tommy True/ Atlanta, GA

Dear Tommy,

Glad to hear from you that Anti Heros are indeed anti-racist. You live there, we don't.

You ask why MRR 'takes a shit on every working man's band?'. First off, we don't do that. Plenty of oi bands get good reviews here, and that's helped somewhat if there's a lyric sheet or if the

Letters



reviewers know the bands first hand. If neither of those criteria are at hand, then it's a crap shoot. Why? Because oftentimes, if a 'working man's band (now there's a euphemism) isn't racist, they are homophobic. And if not homophobic, then ultra-nationalistic. And if not nationalistic, then sexist. And if not sexist, then violence-prone. Not all oi bands are like this, but experience has shown that there are a preponderance that are. If we don't have direct info to the contrary, and if lyrics are vague and attitudes seem to be intentionally not revealed, then we may safely wonder out loud as to what they really stand for.

Before I sign off, can you tell me how Anti-Heros feel about these other 'isms' I mentioned? Just curious.
Tim

Dear MRR,

Usually we're way too busy here at Spiral Objective Corporate Headquarters to find the time to write letters to MRR, but seeing the review of the Fly Cop "Spagnello" EP was enough to make us stop our kangaroo round up and get to the typewriter. I mean really, just how closely did Ayn look at our EP?? Didn't she notice the "33MPH" printed on the record label thingie bit of paper that spins around when it plays? Why did she almost use the entire review to talk about the speed of the record? Did she even look at the cover artwork or read the lyrics, band members etc. Did she realize that the EP had 6 tracks, that there was male/female vocals ala Antischism? It is not a main point, but isn't it always good to bring to our attention that there is a cool hardcore band out there that has a woman who plays bass but also sings in a crazed power violence cone screeching voice not like all that acoustic guitar sort of Kill Rock Stars stuff? Did she mention it had a nice tinge of melody ala Grimple. Did she mention that the lyrics were both personal and political? Did she? I think not!!

Well, for the record, we'd just like to say that we have been able to sell 900 copies of the Fly Cop EP before the MRR review came to print and that we're going to repress another 500 copies. So, Ayn please be a little bit more thorough with your reviews, get to know the bands, it's easy coz you can see all their intricate little details written out for you on their artwork. I'm sure they'll appreciate it. Yours Sincerely,
Greg, Spiral Objective Collective/ PO Box 126 Oaklands Park, SA 5046, Australia, Fax: 011-61 -8 -276 -5076

PS - There are heaps of people I want to say hi and thanks to, you know who you re. If you're a label, band, zine and want distro in Australia, write, fax, send a sample etc. Cheers. Get well soon, Tim.

Hey MRR,

I heartily agree with the idea that MRR is a zine done by people who have the right to decide what their zine covers. In the minor local bickerfests that arose when Tim Yo instituted his "Rock or Walk" policy, I expounded my Strict Constructionist views to all who would listen. If somebody busts their ass to put a zine out, they should write about whatever they want.

In the interests of furthering that doctrine — and hopefully coming up with a better zine as well — let me advance this maxim: you don't have to print every interview you get.

Sounds simple, doesn't it? Yet in the last year or so trees have died and fingers have been stained so that the kids can read about jock-rock assholes who happen to play loud guitars (Jesus Christ Super Fly, Guzzard, Chumpslap, et. al.) and basement bands who hope to have a tape out soon (Adversives, Bad Luck Streak, etc.). Heaven forbid that I come off sounding like an asshole, but questions like "Do you have plans to play any shows soon?" and frat-mouthed babble about fascist PC vegetarians hardly make for sweaty palms and bated breath among the citizenry. Does anybody on MRR's staff care one way or the other about these bands? Does anybody enjoy these interviews? If not, why the hell are they in the zine? If you want to run a free promo service for any group of jerks who can buy a few stamps, go right ahead. Just don't expect people to want to read it.

Aside from their cretinous content, many of these interviews read like they were written by some jerk friend of the band's as a warmup for a prosperous career in rock journalism (which, of course, they were). These puff pieces go to ludicrous lengths to tout the importance of the worthless musicians and, by association, the witless scribe as well. Check the Moody Jackson and Walking Ruins promo-kit-style fluff in #148 if you doubt me. Their pompous gurgle speaks for itself.

And can we all agree, as upright primates, that the trick of inserting "fucking" into a band's name, song title, or style of music (e.g. "punk fucking rock," "Moody motherfucking Jackson," "rock and fucking roll," "Sonic fuckin' Reducer," and like that) is played-out hack garbage that should be speedily returned to *Flipside* before they miss it?

Before you get the wrong idea, let me clear a few things up. First, I'm not one of those types who thinks all interviews are boring and pointless. Solid, interesting interviews are my favorite parts of MRR, the straw that stirs the drink. This makes the recent quality decline all the more irritating to me. Second, I realize that some people might raise a cry at the idea of telling a young band that they're not established or inspired enough to warrant several pages in the world's most widely read punk zine. I'm inclined to say "tough." However, this situation could be resolved in a way analogous to the way MRR handled tape reviews. Reviving the old "New Bands" section — three or four brief interviews or blurbs per page about bands just making their way in the world — would seem to be in order. And there are always scene reports. Even if nobody in the world gives a good goddamn about the band, they could get their name and address out there. A few baboons would still howl "censorship," but I think you've gotten pretty good at tuning that stuff out by now.

Oh, yeah, before I forget. I've got a graphic bone to pick as well. Your staff's command of DTP skills is, uh, real '90s and all, but the Raygun-derived Anti-Legibility Campaign is a bullet fired at your own (hopefully steel) toes. For the love of Hermann Zapf, ditch the fricking cyberpuke fonts and "innovative" layouts for something we can sink our eyes into. Then again, if you don't want anybody to read the damn thing, that's up to you.

I can't exactly get the lay of the whole punk rock land from out here in St. Looey, but I can tell you that I'm not alone in taking MRR less and less seriously each month because 20 pages of every issue are wasted on inane jocko-jerko vomit or marginally interesting interviews rendered unreadable by artistic self-indulgence. My criticisms are rooted in affection; I still think MRR is easily the best encyclopedia-style mag in the punk rock omniverse. The *HeartattaCk* scene is no fun, *Punk Planet* harbors some terrible writers, I don't care for Profane Existence's musical tastes, and *Flipside* is good for losers into Smashing Pumpkins and Paw. I would hate to see kids driven to those zines because MRR blanched at throwing garbage where it belongs. Be seeing you!
Jason Useless, *Shoddy Goods* zine/ PO Box 63452/ St. Louis, MO 63163

P.S. By the way, I've only been reading Maximum for about 5 years, but in that time, I don't think you've ever had a better crop of columnists than the current bunch. Pretty much everybody

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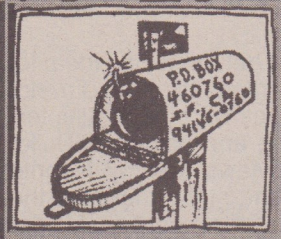


is consistently good, and several columns in each issue are downright excellent. See, I can say nice things.

Dear MRR:

Well, this is going to be kind of old news, but I have an odd situation here. First of all, go back to that pile of old, well thumbed MRR back issues that everyone has in their room somewhere. Fling them all over your living space until you find the July issue with Screeching Riveread Ramones on the cover. Why, you say? Please trust me, I'm gettlng to that. First, a little story.

So there I am, bored out of my mind on my day off from my day job/ purgatory, not answering the phone because I'm afraid it might be my boss who is hairy and larger than I and knows where I live. I'm looking for something to do, right? So I spy those MRR's in the corner. Ah, the July one, with Screeching Riverhead Ramones on the cover. Vintage, as it's already October.

Well. I must have rnissed a few things in this issue when it first came out, because fiipping thru the letters column, I noticed MY NAME, MY VERY OWN NAME. Penned by a guy who I do not know, Ben Richards from Frankenmuuth, MI. Now, I'm originally from the state of MI., so I figure it's some old enemy whose name has slipped my mind, as these things do. I think about it for awhiie. NO, NO, NO! The name rings no bells.

I will now quote directly from Benny's letter. "...And last but not least to Chaz from Boston who is looking for people with a '77 Punk image to play pop punk, it all smells a bit Rancid."

OOOHHHH, WHAT A PUNDIT! WHAT A WIT. GIVE HIM A COLUMN, TIM!

Yes, 'tis true, I did put a goddamn ad in MRR looking for people into '77 punk to form a band with. Thanks to that ad, I found my dream band, and some really good friends. I deny it not. In fact, I'm fucking proud to wear the colors of so-called 'Old School', even though I was six years old in 1977, and it's got not a single thing to do with Rancid. Seriously, man, who even asked you anyway? I feel like I've been slandered by this moron from the backwoods of Michigan (I've been to Frankenmuuth. Yaaaaaawwwn) who knows nothing about me, has never met me, yet feels It's his punkly duty to write in about my ad and complain about Rancid. Rancid?????

In fact., upon reading his whole letter, it seems that not only does Ben not make a single point, but the only topics he covers are things that have nothing to do with him at all. I guess nothing was on T.V. that day, eh?

I basically wanted to write in and defend myself. I think it's justified in this case. Starting with the following long winded arguments: Rancid, while being okee dokee with me, do not have a '77 image. Mohawks and studded jackets, while also being okee dokee with me, didn't come along until the early eighties! Also, Rancid do not play pop punk. They play poppy punk, but pop punk is a "Scene" now, with Jawbreaker, Screeching Head Weaseldales, etc.

For the record, my band Dimestore Haloes doesn't want anythlng to do with that whole "Lookout Records Pop Punk thing." Again, it's okee dokee with me, but NOT our scene.

Also, my band DO dress and sound a bit similar to what you'd call 'Old School' Sham 69, Clash, etc. We do that because that music changed our lives, and we feel that the spirit of that era, what could have been real social and musical change, got lost somehow, and we wanna do it right this time. We dress this way as a reflection of that. We're freaks on the INSIDE, why not be freaks on the OUTSIDE? Plus, it frightens old men in business suits, so there you have it.

So, Benny, unless you wanna research all your off the cuff witicisms, which were, by the way, just HiLARIOUS darling, please shut yer yap trap.

Oh, one parting shot to Jason Beck. Your opinions on CLASSIC PUNK, as you call it, are ridiculous. The Spent Idols are one of THE most vital and relevant bands out there at this point. They Did It Themselves, and overcame personal trauma and huge stumbling blocks to get their three minute adrenalin bombs to you, the punk consumer. Those guys are the real thing, an inspiration. If you wanna hear thrashy hardcore, I hear Metallica's pretty hot this year.

Print our address, WE WANT HATE MAIL! (We will only answer letters with proper spelling and puctuation.)
Dimestore Haloes, Chaz Matthews/ PO Box 391785/ Cambridge, MA 02139, USA.

PS: There are a whole legion of great, vital, so-called 'Old School' bands out there now, rebelling not only against MTV and mainstream Rock's corporate money grubbing, but also against the elitist, stiffly categorized mess that Punk Rock has become. Blanks 77, Stitches, Spent Idols, Dimestore Haloes, Those Unknown, Moral Crux, Bristles, The Casualties, etc etc the list goes on.

To All MRR Readers-

Let me tell you the story of a certain kid. he was a big Nirvana, Pearl Jam, Alice in Chains, MTV addict. He paid $30 for big concerts and wanted no more than to fit in and be cool like everyone. Well, someone saw his situation and talked to him about all this and gave him a copy of Dead Kennedys "Bedtime for Democracy". The kid began to see things as they were and left his major mainstream world. He began to read zines and see just how fucked up society was and that things had to change. The words to his favorite mainstream songs never touched on war, political farces, police and everything else fucked up about that mainstream superhero could care less about. That kid was me. That was four years ago and still at it. My main point is that all these kids today can be converted! Don't just bitch about how "all these trendy morons are so stupid". Someone wrote in and made the same point. But I'm writing to back up the fact! The more we get on our side, totally, the better. Educate them on how fucked up their favorite corporate bands are. Tell them the truth. Who knows? That kid you convert might come up to you 4 months later and say "Wanna put on a show?"
Chris Edwards/ Randleman, NC

Dear MRR,

I know this letter maybe a little late, but I gotta throw in my 2 cents concerning the two reviews of the Rip Offs "Go Away" EP. Deeming "Sleeparound" as sexist is just plain stupid, and both reviewers did it. Well, I guess Greta S. hadn't fully made up her mind about it (it's "probably sexist" she says). I'm sorry, but hitting your girlfriend with a hammer may be a lot of things, but sexist isn't one of them. Maybe I haven't been "schooled" correctly, or just don't realize how broad the definition of sexism is these days (my American Heritage Dictionary says "discrimination based on gender"). Or maybe certain words shouldn't just be thrown around in record reviews, p.c. punks.
Dave Gingold Jr./ One Ruel Dr./ Dover, MA 02030

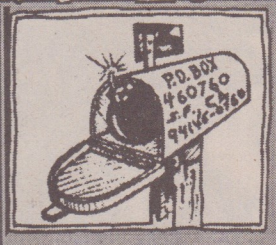
Dear Dave,

Or maybe physical violence from males towards their female partners is a very common practice and most definitely is part of the sexist nature of male/ female power relations. Update your definitions or up yours. Tim

Dear MRR,

Here's a little, not tremendously interesting story I'd like to relate to you about

Letters



Epitaph Records and the issue of whether they're punk rock or corporate slime.

I wrote a little thing about the band Rancid for the LA Weekly. Rancid's manager liked it and got Epitaph to call the Weekly and ask if I'd like to write their biography for their next record. "OK" I thought. I like the band, and at the time I thought the label was pretty ok. I figured they were millionaires selling crap like the Offspring to teenyboppers, but at least they were independent and hadn't sold the label to Time-Warner yet. So they sent me all this Rancid stuff and I examined their lyrics. There were references to hating bosses, killing cops, and lots of stuff about being down and out and being a fucked up punk and being discriminated against because of it. All of it came off as being pretty genuine. I'd seen the Rancid guys wandering around Telegraph before. So Epitaph pays me $200.00 before I write the thing. So I write a bio that I think the Rancid guys might dig, not something you'd normally get with a promo record. I talked a lot about Operation Ivy, their lyrics and include things like "Rancid will be leaving their indelible punk tag on a cop car here for when they begin touring in September." I wonder if it'll be too punk rock for the jocks and bimbos I've spoken to on the phone at Epitaph.

The record comes out. They send it to me, but no bio. I call and leave messages with 3 different people and finally the receptionist is someone I know and she sends it to me. They got someone else to write a new bio, one that's the usual, innocuous bullshit. A lot of newspapers will write straight from the bio and that's why a lot of what you'll read about Rancid will be the usual bullshit. The bio of course makes a reference to Billie Joe and how he co-wrote one of their songs. Fuck Bill Joe. Along with the bio, you get press clippings about the band. They neglected to peruse any fanzines. Instead you've got *Spin*, *Rolling Stone*, *Alternative Press* and the *Details* article.

So basically Epitaph is being run like Time-Warner. While they may not be multi-national, and sticking their greedy hands in everybody's pie, they're still pretty much fishing in the punk scene and coming up with new corporate punk, MTV-ready bands. My bio was obviously a little too punk for them to send to *Rolling Stone* or the *New York Times*, so instead they'll send 4 pictures of Tim with his mohawk and the in depth *Details* expose. Now I doubt Rancid is aware of any of this. The record is excellent. They're millionaires and have concerns other than their bio and have probably not even seen it. But Epitaph who paste the city with stupid posters for all their bands on construction sites and have video machines in record stores just with Epitaph videos, almost all of which feature some punk hairdo in a slam pit are about as punk as McDonalds. They can sign whoever they want. But they're a bunch of corporatecore, jock, venture capitalists with mohawks trying to make their next million. May I suggest you boycott them.
Sincerely
Adam Bregman/ *Shithappy* Zine/ 11338 Joffre St./ LA CA 90049.

P.S. I'd love to see anyone from Epitaph respond to this, but it's more likely they're reading *Details*.

LMRR Readers,

In response to Jim Martin's letter from MRR #150 I've gotta be fair and say that you don't know what the hell went on at the Beer Olympics of '95 (which, of course, is not much of nothing).

First off, the Beer Olympics is a shit small event, insignificant to the lives of even the most punk-hating New York cop so there's no way any of those motherfuckers in Brooklyn were going to go out of their way to make us unhappy.

Second, the building the show was to happen in is a beat up abandoned warehouse across the street from the Dept. of Sanitation (I don't know what smelled worse, the garbage trucks or the crusties) that was also host to a huge rave two nights prior. Now if you want to get righteously pissed off, get pissed at them. After all, they were the ones who, the night of the rave, got rocked off their asses, trashed the neighborhood, breaking people's windows, and had to be fished out of the river at the end of the street when they were too fucked up to swim after they had jumped in. This was confirmed by a few punks who (God knows why) actually attended the rave. Consequently, the neighbors called the police and ordered them to stop anything similar from going on there for a while.

Thirdly, there were only three (count 'em) cops there; one in a cruiser, two in a van. If they were going to quell some unholy punk insurrection or just kick somebody's ass they goddamn sure weren't gonna send no three 5-0 to do it, Jack! They didn't get out of their cars and hassle nobody and were more than cordial and explained what was going on with them and the neighbors to anyone who just walked up and asked. They also just shot the shit with several punks and assorted freaks who just had a question or wanted to get a "picture with the cops."

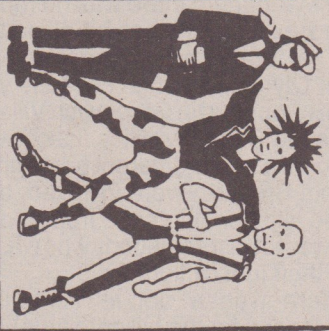
Now as far as the shit that went down in Manhattan, there was no motherfucking excuse for that bit of potato salad. That totally had nothing to do with the Beer Olympics though because you see, that happened in Greenwich Village whereas the Beer Olympics fiasco was in Brooklyn, a totally different borough. If cops from Brooklyn were involved, that would be like sending cops from 2 or 3 towns away to bust somebody who wasn't even in their jurisdiction.

There was a riot in Tompkins Square (again, for the billionth time) but no cops busted into any squat. The cops were in the neighborhood trying to keep down a riot started, I'm told, by two punker kids who weren't being sold beer in a nearby grocery. Their logical reaction to this was, of course, to throw shit and set some other punk girl's car on fire! The cops showing up to this in riot gear just invited more shit but this time aimed at them. They never broke into the nearby squat where many punks were trying to make the best of a gloomy, no-Beer-Olympics-having, cruddy situation and left every punk alone who was indoors there.

The Tompkins Square riot was in fact started by a horde of riot police some of whom assumed sniper positions on nearby rooftops and all of whom were complete ass biters from the word go. They marched into the park and began seizing and pouring out beer from anybody who had it or they just smashed their bottles. This of course was answered by a rain of trash and bottles that made the old el smasho on many a shield or helmet. They weren't as brutal as they could have been (the cops that is) but those pieces of shit arrested 35+ people that day. In fact there were so many people arrested, the paddy wagon couldn't hold their punk asses and they all busted out the back door on to the street (a beautiful sight I assure you)!! Out of all the arrests,only a couple people were actually charged with anything and nobody got jail time or nothing. (By the by, Tompkins Square which was sealed off for about an hour encompasses only 2 blocks, not 6).

I want to say thanks to anybody who showed up to the Beer Olympics, even all three of us no-good straight-edgers, and to anybody who beaned any riot cops with bottles or what have you, showing those dinks that you goddamn better have a fuckin' army if you wanna fuck with punks! Double thanks to Public Nuisance who will do it again next year and blow us all away.

There it is. That all I'm saying.
Ian Rittweger/ 6 Pearson St./ Upstairs/ Nashua, NH 03060



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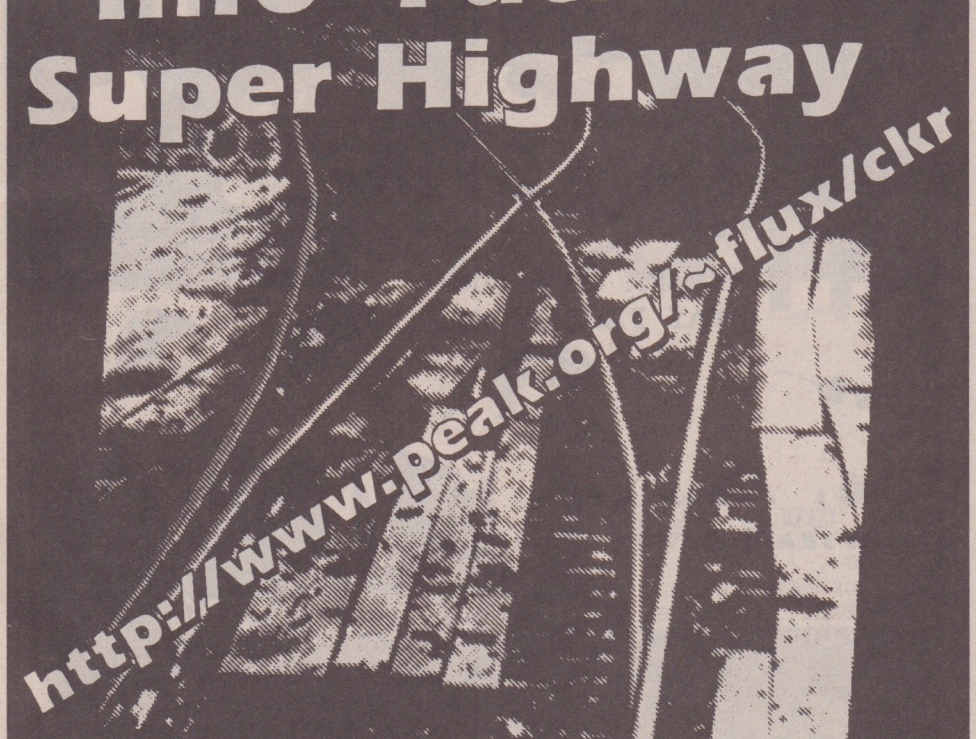

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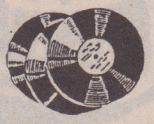

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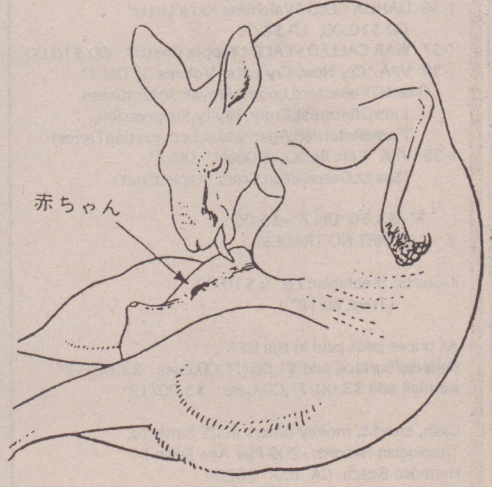

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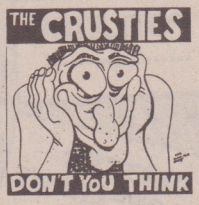

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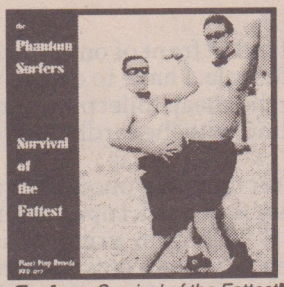

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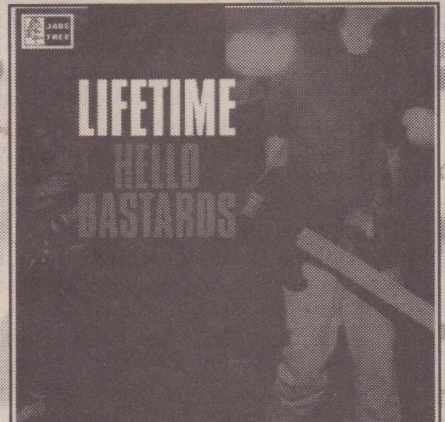

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[Note: Mykel is still in Mongolia where he emails us his columns. The system he uses has a 'profanity detector' on it. That's what the f*ckin' asterisks are all about.]

"It looks funny."

"It's not funny— it's just cut."

"Are all Americans cut?"

"Most of 'em. It's a Jewish thing. It's how the Jews have conquered America."

That is a conversation I have NOT had in Mongolia. So quit buggin' me for the details. I don't have any details! All I've got is a girlfriend in New York I can fantasize about— and one of those chafe sores from over-fantasizing.

I've had lots of other kinds of adventure here. And, as with any traveler worth his circumcision, I've learned a lot more than I've taught. That means learning about myself too. Like how I can still get shaken up by national differences.

I thought I'd conquered my unicultural intolerance. Come to terms with the idea that there is more than one way to blow a shofar. From two years in Japan, I learned that politeness and respect in one culture is not politeness and respect in another culture. If you don't say thank you in Japan, its no big deal. Just don't blow your nose in public!

But here in Mongolia, I've been getting angry at cultural differences that are so ingrained, I've come to think of them as universal. I'm shocked not so much at the different culture, but at my reaction to it. Like the American who gags at mayonnaise on French Fries during her first visit to Holland, my physical reaction to strange customs takes over any intellectual understanding I have of them.

I sit in the English department, reading a six month old copy of The London Times. The door rustles. It pops open. A female face with oriental features peers around the jam, looks at me, closes the door. Ten seconds later, it happens again.

I'm teaching. Twenty Mongolian students sit in long rows behind tables with built-in benches. I stand in front, writing on the blackboard. I wear black jeans and an off-white suit jacket. No, they haven't gotten a tie around my neck.

I HAVE EATEN THE DEAD LAMB. I write.

"That's present perfect," I explain, we use it when an action starts in the past...."

The door opens. a swish of black hair appears. Then it closes again.

"As I was saying," I say, "we use the present perfect when an action starts in the past and continues to the present, or it's effect con...."

The door opens again. A tall older man, grey hair, glasses, wearing a dell (the traditional Mongolian national costume) leans into the room. He looks at me. Then he scans the students, looking for a familiar face. Not finding it, he goes out, closing the door.

I write on the board: HE HAS RUDELY INTRUDED IN THE CLASSROOM.

The students don't laugh. One girl looks completely puzzled. She begins to whisper to the student next to her. Then the door opens again. This time I'm ready.

I force the door open, slamming into the chest of the nerdy looking girl on the other side.

"What!" I yell at her. "We're trying to have a class in here. Don't you know enough to knock? At least say 'Uchlaarai.' ("Excuse me." in Mongolian, though I rarely hear it.) Now, what do you want?"

The girl is terrified. Tears well up behind her glasses. "I don't English," she stammers. Then she turns around and walks— very nearly runs— down the stairs.

That night, I thought about it. Why is it better to knock first? Knocking on a door disturbs the people inside. It requires action by someone on the other side ('hello?'), then a response ('May I come in?') then another action (asking 'Is XYZ there?').

The Mongol method has none of these disadvantages. It's simple, quick and direct. Makes plenty more sense. My emotions have to catch up with logic. But even if it pisses me off, I understand it's MY fault— or at least my culture.

Here's another example: In Mongolia, because of the changing economy, people can no longer keep their summer country houses. Although the land is cheap— or free— they can't afford to be away all summer. They have to work constantly to earn enough to live.

Some of these people have dismantled these house and brought the doors, window and wood into Ulaanbaatar. Here, they've set up little kiosks along the main streets. From the kiosks, they sell whatever the traders bring in from their recent trips to China, along with farm produce, soft drinks, toilet paper and assorted other trinkets.

The sellers display as much as they can in the front window. There's a little opening for the exchange of cash for commodity. You tell them what you want, slide your money in the opening, and get the goods.

I stand in front of one, checking out what's for sale. I have to decide whether to go for the cheap toilet paper or splurge for the kind with the cardboard roll in the middle.

"You only live once," I figure. So I go for the cardboard. I open my mouth to ask for it. A boy in grimy blue pants, about ten years old, cuts in front of me. Not even aware of me, he pushes fifty tugrik through the opening and gets a chocolate bar in return.

After he's done, I tap on the window to show the woman inside what I want. (I know how to say TOILET, but not TOILET PAPER in Mongolian.) She looks up. Just then a housewife, in a red dell, slides some cash through the window and comes away with two liters of Pepsi.

"Hey, I was first!" I yell at her. Of course, she doesn't understand. Finally, I get my toilet paper.

I see this kind of mob behavior all over. In the supermarket, at the State Department Store, at bookstalls, busstops. There is no waiting in line. It's just a free-for-all. The first one there with the money is the first one served. Jesus F*ckin' Christ, can't these people wait their turn?

But then again, why should they? If I were ready, I would have stuck my own money through the window. Why should they wait while I prepare myself? If I'm not ready, let someone who is, go first. A line will only slow things down. I understand this now— even though my emotions resent "cutting ahead."

This goes even further when you have to move through a tight space, like entering a bus. It's a scramble for the door. People behind you push. When they want to get out, they push you aside. When they want to pass you, they push you to the right or the left to make room.

I stand at the stop with a dozen Mongols. The bus comes. It passes us by and stops half a block down the street. We run. The doors open. People inside jostle one another, pushing their way out. Simultaneously, we elbow one another to make room to get in. A school boy, with his schoolbag/backpack tied tightly to his back, pries between me and the man in front. He ducks under the waist of a stately women trying to get out of the bus. He crawls through the rest of the crowd and clamors into a seat.

I feel a push against my back. I loose my balance, falling off the curb, into the man ahead of me. I turn to see the old lady who pushed me. She's still pushing, as we get into the bus.

There's no room to sit down. At every bus stop, when someone wants to get out, they push you aside so they can

pass. It never occurs to them that YOU might also be getting out— at the same stop. It doesn't matter. They want to be first.

I wanted to punch. To belt the next old lady who knocked me aside. To whack the 10 year old who shouldered me into the door. I still can't NOT get angry when someone pushes me. Coming from a non-touching society (Jews aren't as bad as WASPS, but we're still Western), pushing creates a physical reaction. My entire nervous system is tied to a culture that says DON'T TOUCH. The hostility is automatic.

But let's look at it. The push is not a shove. It's not hostile. It only makes me loose my balance because I'm not used to it. The Mongols have no problem. It's just a pressing hand that says "I'd like to pass, please move over."

Even in San Francisco, where it seems like people touch each other all the time, there are strict rules about what, where and with what intensity. Use touch to communicate anything except affection, and you're in trouble.

Look at the illogic of it. If you don't talk to your spouse, or if you berate her or act lousily for years— MAYBE you'll loose a divorce case. More likely nothing will happen. But if you hit her, it's DOMESTIC VIOLENCE and you go to jail! Why is a punch in the jaw worse than long-term mental torture?

Tell strangers, "I think you're beautiful." It's a compliment. Touch their breasts and you'll get slapped. Stroke between their legs and they'll put you away.

It is possible to use touch to express lust (groping), sympathy (hugging), anger (punching), sadness (shoulder crying), hate (a real pummelling). In fact, almost any human emotion can be shown without words— just by touching. Yet in our country (YOURS, that is. I'm in Mongolia.), these are restricted. The Christian MIND (good) vs. BODY (bad) dualism in Western— especially North Western— countries, comes out in all aspects of that society.

They take it to its logical absurdity in the prison system. Prisons were supposed to be a REFORM from whipping, the pillory, physical punishment. Remember how upset folks were over the Singapore CAINING incident?

How the f*ck is loosing one, two, ten years of your life BETTER than a whack on the ass? Why is the loss of freedom a more 'humane' punishment than loss of a little skin? How much does it cost to keep someone in prison? How much do they pay in rapes and psychological torture? How much do they learn about being a more efficient criminal when locked up with more efficient criminals? But whipping? Oh no, that's uncivilized— and cruel!

A final cultural revelation came to me not from the Mongols, but from Ilam, a crazy Israeli I met here. About sixty years old, he gave up his wife and kids in Israel and moved to Mongolia.

"Israel is a conspiracy between the Nazis and the Americans to finally destroy the Jewish people," he told me.

This, and the story of how the Dutch bankers and The British Aristocracy secretly rule the world and own America, let me know what asylum he escaped from.

But amidst the conspiralunacy are some smarts. Ilam had been a penpal of Guy D'Borg, the recently suicided French Situationist. He had all the lingo and catch phrases down.

"If you call yourself a situationist, you aren't one." "Art and culture are evil, they are the spectacle, keeping people from participating in society."

I'd heard it all before, but he took it further. He moved to Mongolia because, he said, it is the only place where there is no spectacle. It is a place where people participate directly in their world. Their art is what they make. Their entertainment is themselves. There is no separation between their lives and the world.

Think about life in the ger (those TV-less tents the West calls 'yurts'). The family lives together. It's one room: kids, parents, grandparents. Vomiting, f*cking, getting drunk, childbirth, all that we do privately, behind closed doors. All that we're afraid of our parents (or children) catching us doing- - these people do together— or at least in full view of one another.

Akiko, a Japanese pal from New York, visits me here in Ulaanbaatar. We hire a jeep and go out to explore life in Outer Outer Mongolia. Switching from jeep to rented horses, we visit our guide's family in a ger in the middle of nowhere.

He has a small fenced-in area with some horses. There is a wooden tool shed and a medium-sized white ger. The round inside is about 15 feet across. There are three or four beds. There are also our guide's family: his wife, his mother and father, his brother, his brother-in-law, his two year old son and ten year old daughter and his brother-in-law's daughter, also about ten.

The family offers us Airag (fermented mare's milk— better than it sounds) and vodka (exactly as it sounds), as well as dinner. We are the hot topic of conversation. After dinner, the vodka makes a second round. Grandma wrinkles her nose in obvious disapproval.

"Vodka!" she says, making a 'pshaw' gesture with her hand. "This is what's good!" (She speaks in Mongolian, of course, but it's easy to figure out.)

She unbuttons her dell and whips out her breast. She shakes it around, gesturing with pride. Akiko and I sit quietly. The others in the ger laugh easily.

We drink the vodka, as Grandma suckles our guide's son. We converse as best we can. Between my twenty words of Mongolian, Akiko's dictionary, their twenty words of English, we manage to say a few things. Considering the situation, most of the talk is about home and family, kids, and boys and girls.

"Boys?" says Grandma, "this is a man!"

So saying, she pulls down the pants of the boy she's been suckling, showing us his little half-erect penis. Kissing it. Boasting as if she, herself, were responsible for it.

Akiko and I can feel each other redden. We can't help it. We were raised that way. (Akiko is Japanese, but most Japanese are so repressed, they might as well be British!) But both of us also wished we had the freedom these people showed with such ease. Thanks to Ilam, I saw the essence of that freedom. Why not flop out a tit or a prick? It's life, right there, with no spectacle.

Ilam also gave me another revelation. He asked, as many people do— especially in Asia— why I'm forty six years old and not married?

"Freedom is the most important thing for me." is my usual answer. "I refuse to give it up for one person."

The usual comeback is a laugh. Or some question about "Don't you want children and a family?"

My answer is always, "I'm an uncle. That's enough for me." But this was a different scenario.

"Having a family doesn't mean giving up your freedom." said Ilam, "Committing yourself to NOT having a family gives up your freedom. You cannot then choose to do it."

"What about your responsibility? Your spouse? Your kids?" "Spouse, shmouse" says Ilam, "If you want a family, you stay. If you don't want it, you leave. As long as you haven't deceived your family members— told them it's forever— made promises you can't keep. If you did none of those, then having a family is just like living in Israel. You get tired of it, you leave."

"What about your responsibility as a father?" I ask. "Father shmather," says Ilam. "Spouses don't need each other. Kids don't need a father. Fathers only f*ck 'em up. Plenty of kids are raised without fathers. They get along fine. Only if you BELIEVE that kids need a father,

then they suffer. Otherwise it's no problem."

"Family values!" I thought, "I can't believe I actually had family values!"

I thought I was cured of that, freed from the Judeo-Christian-Muslim curse. But I wasn't. Somewhere there inside was the vestige that said "Kids need parents. If you're a parent, then you have a responsibility to your child." It was buried so deep in my cultural flesh that I never noticed it. Since it was never challenge— until that moment— I never questioned it.

In our (your) society, there are legal, financial and guilt penalties if you are an 'irresponsible' parent. Kids are made to feel bad if they're 'abandoned' by one or the other (or both) parent. But it doesn't have to be that way. It doesn't have to be ANY way. That's sure what I'm learning during my adventures here at the end of the world.

ENDNOTES:

—> Write Me! dept: I finally got a PO Box here. You can write me (send me FANZINES, CASSETTES, T-SHIRTS) at: Ulaanbaatar 211049, Post Office Box 49/490, M. Board, MONGOLIA. I know the address looks backwards— but this is Mongolia. Oh yeah, if you send anything more than a letter, be sure to write: SHIP VIA BEIJING on the outside, or else the Russians'll steal it.

—>While you're at it, send me some satanic death-metal! VENOM! SLAYER! You know. The Christians are here in force. They run schools, preach to the countryside. It's awful. They sell Christianity as "new modern, everybody in America does it! If you wanna be as rich and prosperous as Americans, you'd better be a Christian too." They prey particularly on the young— teens and younger.

What better weapon than Satanic death metal? Christians say no alcohol, no sex, no rock'n'roll. Satanic Rock says: DO IT ALL- - AND LIKE IT! Which one is more likely to get the kids?

—> Speaking of Mongolian mail dept: The huge box of books I sent myself from NY never arrived here. I'm reading starved. It's gotten so bad I've even been reading the MRR interviews! Lucky I did. The MANIC HISPANIC interview is a classic. Hilarious! If those guys were white and said that stuff, it never wudda been run. (But then again, they did run CHUMP SLAP— so I gotta give credit!) I never heard MH, but if they play half as good as they can talk— yowee zowie!

—> It's dying time again, dept: Wow, folks are kickin' off. I can't say I was particularly disturbed by the Jerry Garcia stuff. I'm just glad I wasn't in The States and have to put up with the "I remember" sh*t. Was the radio filled with G.D. songs?

On the other hand, I was saddened by the MRR letter telling of SOB's Tottsuan suicide. He was kinda snobbish, but had great charisma. I saw 'em in Japan with NAPALM DEATH— but I don't remember Napalm Death at all. SOB blew 'em off the stage.

Also Tom, the attractive Oriental, from FINAL WARNING seems to have done himself in. Who's next?

—> Speaking of dying dept: It was a blacker time than laundry day in the East Village. The Yanks sweep the homestand then loose three in a row to SEATTLE!! The sleaziest, dome-est, artificial turf-est, hex of a city. F*ck you CNN!! With all your international satellite feeds and "we cover the world!" Who needs you?!

On top of that, THE GODD*MNED BRAVES win the series! 'America's Team' my ass! The Indians, after all these years, deserved it more than anyone. I did, however, like the idea of the two feathered warriors on the warpath against each other.

I also like the new wildcard system and the excitement of the games. I'm amazed at how many baseball fans hate the subplayoffs. They're as conservative as punk rockers.

"Oh, why can't it be like it use to be? Things were so much better then. (In the 80s... 70s.... 40s...., When The Dodgers were in New York and hardcore was really HARD.)"

Watta buncha whiners!

—> I also like the new Epicenter Zone ads. Especially the part that says PUNK STAFF ON SALE FOR MONEY. Sounds great! Can someone please tell me who works there now and how much they're charging?

—> Collector nerd dept: I gotta ask you something. I already told you that before I left for Mongolia, I scooped up a pile of cassettes lying around. One was WAYNE'S WORLD— the soundtrack. In a moment of musical desperation, I put it on. Most of it's awful. But there's a song called BALLROOM BLITZ done by Tia Carrere, that hit a familiar chord. Was this done by someone like THE SWEET or one of those Brit prepunk bands? Was it ever called BARROOM BLITZ? (Maybe in a version by RUDOLPH'S RACHE?) Can someone let me know? Write to me at the Mongolian address above. I should get it by June.

—> Although it's way after the fact, I wanna talk about the OJ Simpson trial. I saw all the hoopla along with the bad baseball news here on CNN. I'm HAPPY with the verdict. The press tried and convicted OJ from the get-go. It took the intelligent wariness of an isolated bunch of Negroes to say f*ck you to that and decide for themselves. If the DA was willing to use perjury to win a case in one instance, who's to say the whole shebang wasn't cooked up? Seems like reasonable doubt to me. Did to them too. From here, looks like a buncha white suckers read the papers and listen to the "official commentators" and stepped in line. As usual, it took the colored folk to stand up to that.

5 am. I wake up to the clock radio blaring "THE JESUS CHANNEL". Damn, my sick humored roommate is up to his old tricks again! Excuse me while I go wring his tiny pencil neck.

There. I'm back. After working an 8 hour shift (and loving every minute of it, knowing I'm bringing home 5 hours pay for every 8 hours I work), I pass by the Coke machine on the way out of the Hall of Injustice. There, I deposit my 60 cents and out pops—Whoa—A Budweiser! Cool! I know it's gonna be a day full of strangeness, even by my standards.

So, anyway, buoyed by my cheap beer, I decide to go up to Polk Street and scope out some possible birthday presents for my other roommate "Tanya the Scorpio". I love Tanya, even though she moved her boyfriend in our house one time for over a month while she went off to the East Coast, even though her boyfriend decided to move his entire family in in her absence for the rest of the month, even though she vomits at the sight of meat or dairy products, even though her record collection sucks, (luckily, Spiros the other roommate has a kick ass one), even in spite of these things, I still love her cause she's one cool chick! So I decided maybe I'd go to Polk Street and check out the action at Buffalo, since I happened to be wearing the last pair of jeans she owned at the time, and I had 20 bucks to spring on something for her (naturally she wasn't getting these pants back, not with these rips all in the right strategic places...). Of course, if I had been really smart, I would have gone down to the Mission where I could have picked up a pair of jeans, a lamp, a trashy coat and shoes to match, all for the same price, and maybe even with some of the price tags still attached!

COLUMNS

So, I take Muni on a 60 MPH spin thru the Tenderloin, tripping on all the different kinds of humans this bus has flung together (literally, you should've seen the way that driver took the last turn!). Today we feature in the front seat 2 tourists, with white shoes and a kid with stupid bowl cut bangs I'm sure her mother sabotaged for her. If they get off at any of the next three stops around here, they'll be instantly pounced on like a goldfish in a piranha tank but then, that's what makes this neighborhood so damn interesting.

Next to me, on the bus, is an obviously homeless chap, who's also hopelessly insane. He spies some of the flyers dangling from the wall above him. "HAVE YOU SEEN THIS CHILD?", asks the advertisement, and gulp, down goes "RICKY", 4'8" TALL AND 8 YEARS OLD when he disappeared, into the crazy man's cavernous mouth. He reaches for yet another, this one a billboard on the bus, warning against "Trashing the Planet", with a picture of a gorgeous woman with fliptabs (which I haven't seen in about 15 years), and a bunch of gauze and garbage stuck all over her pretty face. Gulp, down goes half her jaw, then a nose, then another fliptab, then her right eyeball. This guy is really getting off on eating junk mail. I fucking love it!!! Now that's what I call recycling at it's finest. Anyway, after about 10 minutes of watching him, he starts watching me and I start thinking "Hey, maybe I look like dinner to him or something", so I get off the bus at this point, and head down Leavenworth Street on foot.

I wasn't planning to get off here at all, but hell, it's only 4 o'clock, it's 80 degrees outside and I'm feeling pretty feisty, so I decide I'll walk around the neighborhood a bit. I get about 2 blocks when I see a cat spring from someone's front porch and pounce on this totally oblivious pigeon, who's busy pecking at something under a car tire. After a woman with a broom comes running out of nowhere to chase the feline off, I can see that this pigeon is now missing part of his wing, his tailfeathers, as well as bleeding profusely from his left foot. What I am now gonna do with a bleeding, half dead bird who looks like he's lived his whole life at the corner dumpster, I have no idea, but I feel too guilty to walk away. I step back and, of course, the pigeon follows me, limping but determined. So now I'm going "Great!", I'm thinking, "I don't have a car, I don't have a box to put him in, and I'm about 20 blocks from home.

But then things really get weird. The girl with the broom turns out to be an SPCA "Foster Parent", and has a list of numbers to call for injured pigeons. I mean, what are the chances of this happening? It's really bizarre, but I say "OK. Let's call." Unfortunately, when we do, we find that no one is home. Then we find out that yes, Animal Care and Control will pick him up, but they will also kill him as soon as they get their grubby hands on him, since pigeons, I guess, are a dime a dozen. (Hey, I've got some humans that'd fit in that category. How about euthanizing them instead?) Anyway, this leaves me feeling terrible and this bird just keeps looking at me with his beady little eyes.

So, I call this place I remembered about years ago, when I took an injured Mourning Dove there, but it's in San Rafael, and I don't have a car. Then they tell me not to bring him if I can't get him there by 5 O'clock , and, of course, it's about 4:30 by now. So, here I am, pleading with the my new found friend with the broom to find me another number somewhere in her computer for this bird, and I'm yelling at the bird to go away NOW, DAMMIT, but he starts pecking my shoe instead. Looks like I look like food to everyone today!!! Anyway, this girl finds the number to this guy up in Noe Valley, who raises pigeons on his roof, which made me like him instantly, since it reminded me of Brando in "On the Waterfront". So I call him, his name's Gary, but Gary is not home.

By this time, I actually like this pigeon, and decide that somehow, I am going to save him. As usual, I have no plan as to how I am going to accomplish this worthy goal.

So, I go in the corner store to get a box and am told that "Pigeons prefer shopping bags". Well, that's just great cause we don't HAVE any shopping bags!!!!!! We have lots of brown bags, we have lots of plastic bags, but we ain't got no stinking shopping bags!!! So, I ask the clerk for a box for a pigeon who's hurt and he runs to the back of the store where I'm assuming he's getting a box.

Instead, he brings out his very pregnant wife who looks like she's gonna deliver this child in the next hour or so and his 5 year old son, both of whom want to "see the sick bird". So, we all go outside and I start explaining what we know about the bird's injuries so far, like the seasoned pro that I am, heh heh, and I realize that the wife speaks only Cantonese. And then I start thinking, how would I say "push" in Chinese, in case the excitement of all this starts to force labor pains or something. I decide not to think about this, and concentrate on getting the bird in the box instead.

Well, this ain't no ordinary bird, OK, it's a pigeon, of course, so it won't eat the birdseed I have just purchased to lure it to its box. I try rice noodles. No go. Then, Tiger's Milk Bars. (Hell, they love these at work!). Then, the saltine crackers, which the bird laps up with relish. Well, he IS a pigeon, after all, I probably should have tried Cheetos or something when I started this.

So, we get him in the box and the family and neighbor with the broom all wave goodbye, and everything is cool till I get him back on a different bus this time, the Pacific Street line, which runs thru Chinatown. The first problem is , the bird is now very pissed off, and doesn't want to stay in the box. He starts to peck holes in the side, with me trying to place newspaper upon newspaper on top of the box, as if I'm just carrying a TV set or something in here. People start pointing at me and saying things in Chinese, I'm hoping they're not saying "It's probably a bomb", as the last thing I need right now is cops from the Tac Squad arriving here. Then I hear the driver say "WE DON'T ALLOW BIRDS ON THE BUS!", so, thinking he's speaking to me, I look up. But he is not speaking to me, he is speaking to the elderly Mandarin speaking lady who has brought a live chicken on the bus. The driver tells her again: "GET OFF THE BUS WITH THAT CHICKEN! WE DON'T ALLOW LIVE BIRDS ON MY BUS!"

Snap! In a second she cracks the chicken's neck like a seasoned fry cook.

"There" she says, "Not live anymore".

Well now I'm ready to puke, but we're in Chinatown after all, so no one else except me and the driver seem the least bit disturbed. Of course, by now my pigeon is the quietest he's been since I placed him in his box——in fact, he's so quiet I'm tempted to see if he had a heart attack on that last stop.

I get him home, finally, and it's about 6 O'clock by now and pigeon man Gary calls me back. Yes, he says, he will come pick the pigeon up. Yes, he says, he will set his wing. Yes, he says, I did good. Yes, he says, that was a close call. Yes, he says, I MUST need another beer.

Anyway, I learned a lot about humans and animals and how we all come to depend on each other when we least expect it. "Gary" also supplied me with "Little Known Pigeon Facts" (also known as "Little Cared About Pigeon Facts"), such as in World War Two, for example, pigeons saved more lives than any other animal by transporting messages and battle plans across enemy lines. WOW! So my pigeon should be getting VA benefits, the way I see it. In addition, I also learned:

1. Roommates with multiple allergies to meat and dairy products don't react well to live pigeons as birthday gifts
2. Never drink Coke, when Bud will do
3. Never ride a Muni bus
4. Never eat fowl, when paper can be just as satisfying
5. Always roll over and go back to sleep when the alarm goes off

And no, I won't be eating any turkey this Christmas! Now go and have a Happy Holiday, dammit!!!!!!!!!!

So the door buzzer rings and I shout to my mom, "I'll get it". I unlock the latch on the top of the double doors, and the buzzer rings again. "Hang on," I yell as I undo the latch on the bottom of the doors. Again the buzzer rings. "Pushy fucking driver", I say to myself as I struggle with the doors which were just painted, so little pieces of white stuff are falling on my head. Again the buzzer goes off. My mom asks me if I am going to answer it. As I am about to ramble off a line of obscenities, the doors finally give and I swing them open. My mom shouts, "George, is it your car? Is she here?" I look at the aromatic figure standing in front of me. He is wearing a big greenish winter coat, filthy of course. His beard is more disgusting than ever, his clothes look very familiar, and he is wearing my old boots. "What's up Harris?", I say to the singer of the band that can not be mentioned. "George, the thing is this, I have a date with this hot chickie baby, and I need to be clean." I just stare at him thinking that nothing, I mean nothing, could clean this guy. "George, I need to use your shower and clean up. Also it would help if ya gave me some more clothes, these are kinda dirty." I knew the clothes looked familiar. "Harris," I say to the singer of the band that can not be mentioned, "aren't you tired of living in a squat and not being clean. I mean, I need at least five showers a day, how can you live like this?" "The thing is this," replies Harris, "I live in my own building, not a squat, I have my own entrance, I have ten apartments, and I am living the life of luxury." "But Harris," I say to the stench before me, "your own entrance is a manhole, and the building has no roof". "Details, details," Harris says to me.

"Who is at the door?" my mom asks again. I tell her it is Harris from the band that can not be mentioned. She says, "Oh", than mumbles something about could of having guessed that from the smell. Harris if oblivious to this comment. Actually, Harris is oblivious to lots of things. Finally he says, "So, George, the thing is this, can I use your shower?" Having just taken my fourth shower of the day, I figure it will be okay, but I better ask my mom. "Mom," I yell, come here, Harris wants to take a shower. "Here? Shouts Nick, my step-father, from the other room. "He wants to take a shower here?" I hear my mom quietly but firmly talking to him. Then she walks into my room where Harris is still standing outside. "Why is he still outside?" asks my mom. "Ya mean I gotta let him in?" I ask my mom. She just looks at me. Like moms' do. So I motion for Harris to walk in. He does. His odor follows him. "Hi Barbara," Harris says to my mom. "Hi Harris," my mom says back to Harris and his smell. "The thing is this, Barbara, I have a date and I need to be clean. She is a really nice girl, and she may even be Jewish." My mom nods her head and pats Harris on the shoulder. Yuuch, she touched him. "So, the thing is this", says Harris to my mom, "I was wondering if I could borrow your shower?" "Sure," my mom replies, "as long as your return it". Then she laughs. And I thought Nick was the only one with the bad jokes in the house. "Actually, Harris, you can use it, but last time you used it, it took me two hours to get it clean because all the dirt and crud from you dried to the walls and floor of the tub, and it was hard to scrape off". Harris nods his head. "So," my mom continues, "this time I am giving you this bottle of Fantastic to take in the shower with you, after you bathe, use it. If you get the crud out now, I won't have any problem. Harris nods his head as my mom gives him a bottle of Fantastic she pulls out from under the sink. She also hands him a garbage bag. "What is this for?", he asks her? "That is for your clothes, Harris, put them in the bag and seal it. Then you can dispose of them properly after you leave." "But what am I gonna wear?" asks the singer from the band that can not be mentioned. My mom looks at me. I feel my heart sink in my chest. "George," she says, and I know what is coming next, "why don't you give your friend Harris some of your old clothes?" "But mom, I like my clothes, and besides, he's Harris!" My mom just looks at me. Like moms' do. "Okay, okay." I go to my closet and pull out an old pair of blue corduroys, size 31 Fruit-Of-The-Loom jockey underwear, and pair of white socks with holes in them, and my old Buzzcocks t-shirt that doesn't fit me anymore. I hand them to Harris. My mom smiles and tell us it is good to see friends share. Harris thanks my mom and goes into the bathroom. After he turns the water on in the shower, I hear Nick say to my mom, "what's the problem, is the car wash on Broadway and Houston closed?" My mom giggles.

So I lay back down on my bed and soon after, the door buzzer goes off. I get up and open the door, much easier, this time. "Who is it?", my mom asks. I look at the figure standing in front of me. It is a man, about fifty or so, wearing a driver's uniform, a cap, a tie, and smelling a hell of a lot better than Harris. "Mr. Tabb?", he asks. "Yah," I tell him. "Hi, I'm Tom, Ms. Preens driver, are you ready to go?" I yell to my mom that it is the driver, and he is here to take me to see Carrie. My mom and Nick come walking into my room to get a look at the chauffeur. They both smile. "Mr. Tabb?", the driver asks again. "Um, okay, I'll be right out", I tell the driver and close the door. My mom and Nick look at me and laugh. Then Nick tells me he is glad to see I am going out with higher-class women. My mom laughs. They tell me to have fun, and if I am going to be home past two, to give them a call. I tell them I will. They go back to their room. I hear the shower turn off, and figure that is good, cause I need to get in there and put more Jovan Musk For Men on, cause I like to smell good, and I'm that kinda guy. I knock on the door and Harris opens it. He is wearing a towel. He is soaking wet, and looks like a watered down rat. His hair is all matted down, as is his beard. And he really looks skinny under all those clothes. "Hi Harris," I say to the singer of the band that can not be mentioned. Suddenly the aroma of Fantastic really hits my nose hard. Which is really not that hard to do, If ya have ever seen my nose. Anyway, I look at Harris funny. Then he says, "The thing is this, George, that stuff your mom gave me really works good. It got all the dirt off of me no problem. I feel so clean." Doh.

As I ride uptown in the limo, I wonder to myself how the hell I got myself in this situation. I mean this girl, Carrie Preen, was really cute and all. I mean really. I had met her in tenth grade, back in Connecticut, but that was like seven years earlier. But now it was 1986, and to have run into her on the street in the middle of New York was pretty neat. Actually, I more like bumped into her. Really hard. I was drunk and stumbling around St. Mark's Place, right after a False Prophets rehearsal. Me and Mustache & Nails were walking around look for something to do. Mustache & Nails was Stephen, the lead singer of the False

Prophets. I called him Mustache & Nails cause of his cute little Hitler mustache and his over-grown fingernails. Over-grown is probably not the right word. More like bizarre. Weird. Out of this fucking world. His nails were so long that they curled up. And he painted them black. Anyway, we were walking around, looking for a place to get cheap drinks, and finally figured we'd go to the Holiday, an old man's bar where the drinks were cheap, and the women were cheaper. Well, actually they were so cheap that they were men. They just dressed like women. It was fun to flirt with them. They always knew the right thing to say. But sometimes their beards and bulges were a bit off-putting.

So Mustache & Nails and me start to make our way down the little stairwell into the Holiday when I bump into this yuppie girl. She is wearing a black dress, has a Dorothy Hamill haircut (later called a Vidal Sassoon), is wearing a large string of pearls around her neck, has these large earrings, and is wearing black stockings and high-heeled shoes. I tell this woman I am sorry for bumping into her, curse her out under my breath for being a yuppie, and continue to make my way into the bar. Then she says, "George? George Tabb?" I look at her. Her face does not ring a bell. At all. But her friend's does. I recognize her as Robyn, this girl I went through grade school with. "Ginger?", I say to her. "Fred?", she says back to me. I used to call her Ginger Rodgers in seventh grade, she called me Fred Astair. We took ballroom dancing together. I actually touched her a couple of times. Wow. We both recognize one another and hug each other. Mustache & Nails and the girl with the pearls and Dorothy Hamill haircut just look at each other and then at us. Robyn than introduces me to the girl with pearls, who is Carrie Preen. Carrie tells me she remembers me ever since we were little. Whatever. Then Robyn steps back and looks at me. Than at Stephen. Than at me again. Then she says, "What happened to you?" I look at her funny. What could she be asking, I think to myself. I mean, here I am, in my leather jacket with the U.S. pins, a pair of black jeans, big white high-top sneakers 'cause I'm from New York and I can kick some serious ass, and my hair is dyed black and spiky. I then look at Robyn. She is wearing a pants suit. A pants suit. A fucking pants suit. Okay. So, I say to Robyn, "whatta ya mean what happened to me?" And she says, "you are so, um, punk." I look at Mustache & Nails and he looks at me. "Yeah," I say, "I guess I am". Then Carrie says, "you look really cute." I blush. I take a better look at Carrie. She is really cute under all that grown-up woman stuff. We get to all talking and the girls ask what Stephen and I do. We tell them we are in the False Prophets, and they make jokes about profits. And how their daddies always make profits. Whatever. Finally Stephen gets bored of the conversation and tells me he'll meet me in the bar, and that it was nice meeting the girls. They tell him it was nice meeting him, and as soon as he goes into the bar, they ask me what is wrong with him. I tell them he is a lead singer, and they are all nuts. But at least this one takes showers. They just look at me.

So Carrie and Robyn and I talk a while longer, and somehow I wind up giving Carrie my number. It turns out she lives with Robyn. They are roommates. Robyn is in advertising, and Carrie is almost a lawyer or something. They live together on the upper-west side. Carrie ask me if it is okay for her to call and ask me out on a date. I think to myself. This could be great. A really rich girl. Cute also. This could really work well. But then I think, well, she really is a yuppie, she probably only wants to go out with me cause I am punk, and it will impress her friends, and that I shouldn't be used as a piece of meat. Then Carrie says, "George, if we go out, I'll have my limo pick you up. And in it, is a full bar, plus nose candy." I ask her when she wants to see me.

So, there I am, riding in the back of her limo, drinking vodka. From the bottle of course. Every once in a while, the driver would look back and wince. Here was this guy in a leather jacket drinking all this booze, and doing coke he probably scored. He was probably used to John Kennedy Junior or Robert Chambers types riding around in the limo. Ya know, nice yuppie rapists. But no, here was this punk rocker, and his feet were even up on the seat in front of him. I just smiled.

When we finally arrived on the upper-westside, Tom got out of the limo, went around the back, and opened the side door for me. "Here ya go, Mr. Tabb," he says to me. "Are we there?", I ask Tom, slightly really drunk, and a bit speedy. "Yes, Ms. Preen is in Apartment #10A, and she is expecting you." "Thank you, my good man", I say to Tom, having learned that line from lots of stupid English movies where the rich guy always says that. "My pleasure", he says back to me, and behind his nice brown eyes I can see flames of hate, and my naked and charred body roasting on an open fire, with an apple in my mouth.

I make my way into the lobby of the building, and tell the door guy and am here to see Carrie. He asks, "who?" I say Carrie. He says, "Carrie who?" I tell him that girl who can throw knives with her mind, and takes baths in pigs blood. He just looks at me. "Preen," I say, "Carrie Preen." "Oh," he says, takes a look at my leather jacket and big white sneakers, sneers, then picks up the phone and rings Carrie. "Ms. Preen, a gentleman in a leather jacket is here to see you". She must have said okay or something cause the guy points to the elevator.

As I enter Carrie's apartment I go into shock. There are all these expensive vases and artwork and stuff all over the place. I guess I should have guessed her place would look like this. I mean the fucking lobby of the building had a fountain in it. which people had thrown money into. There were lots of quarters and dimes and stuff. A real good amount of money. And there were no pennies. I guess rich people make wishes with silver. Whatever. Anyway, Carrie's place looks great. Like a real grown-ups house. There were no punk rock posters on the wall, just those chicken and other metal cut-outs ya see in lots of kitchens. Carrie tells me it is great to see me, and says she is glad I dressed for the occasion. I ask her what occasion. Then Robyn walks into the room, "why, what do you mean what occasion?", Robyn asks me. I tell her I dunno what occasion is going on. Carrie than explains to me that today she got her first gold amex, with a ten-k limit. "What?" I ask, totally confused. I figure these girls are talking Martian. "She got her gold-amex", Robyn repeats to me. "What is an 'amex'?" I ask Robyn, thinking that it must be a degree from that technical school were you too can learn to fix air-conditioners and automobiles. "An amex is an American Express", explains Robyn. "Oh, I say." Then I add, "What's that?". Carrie explains to me that it is a credit card. That her dad co-signed for it and that she has a ten-k limit, which means she can spend up to ten thousand dollars on it. I think of all the beer and drugs I could buy with that. Wow. "How do I get one?" I ask the girls. They both giggle.

So we are out at a Chinese restaurant with Robyn's boyfriend, and a bunch of other yuppies. They, throughout the entire meal, keep congratulating Carrie on her credit card. I keep wondering why. Finally, when it comes time to pay the check, everyone, and I mean everyone, whips out their credit card. Everyone except me. They all begin to argue about who gets to "charge it" on their credit card. I just look at the unfinished food, call over a waiter, and ask him to put it in a doggy bag. Everyone stops arguing and looks at me. "What?" I say. Carrie mumbles something about not having me trained right yet. They all

laugh, and go about arguing over who gets to charge it again. Finally the waiter shows up with a large bag of uneaten food, and I take it. Oh, and Carrie wins, cause she just got her credit card, so she got to pay for it.

After dinner me, and Robyn, and Carrie get into Carrie's limo. She tells Tom to take us down to Soho, that we are going to a party to celebrate her getting her gold-amex. Tom nods his head and begins to drive. I tell Carrie that I want some vodka. She gives me the bottle and a glass. I give her back the glass and drink out of the bottle. Punk Rock. Robyn just looks at me, and finally says, "George, it must have been horrible when you left Connecticut. Maybe that is why you really don't know how to act in public." I look at Robyn, let out a real good vodka burp, wipe my mouth with the sleeve of my leather jacket, than ask Carrie to pass the cocaine, please.

When we arrive at the party, all Carrie's friends greet her at the door and shriek and hug her. A couple of them even cry. They all claim that they are so happy for Carrie that she has finally got her gold-amex. Carrie walks around the party introducing me to her friends. She tells them all that I am "Punk Rock". Most people say they can tell by the way I am dressed. One guy even says that he likes Punk, and that Rick Springfield kicks some serious ass. Uh-huh. I just look at him, and all the other guys. They are wearing jackets and ties, nice pressed trousers, and shoes. They all look like their dads. And the women, they are all, or almost all, wearing lots of jewelry and make-up. They all look like grown-ups. "Where's the beer?" I ask Carrie.

So I'm standing by the refrigerator, downing some shitty foreign beer that I could never afford, when this cute girl walks up to me. She kinda looks like Carrie, only a bit taller. And blonde. She tells me that she too knows me from school, and that her name is Melissa. I tell her that I wish I could remember her, but I couldn't She tells me not to worry about it. Then she gives me a piece of paper. It is folded. I open it and on it is her name and phone number. I look at Melissa. She says, "Don't tell Carrie, but I'd really like to go out with you. You are really cute." I blush. Then put the paper in my rear pocket. She smiles at me and licks her finger. Does that mean what I think it means. Naw. Couldn't be. I continue to drink more shitty imported beer, and make my way to an open window, and look down on the empty streets below me. A striking black haired girl with the clearest blue eyes I have ever seen walks up to me. "Hi George," she says. "Hi, " I answer back. "I'm Tori," she says. "Did we too go to school together?" She laughs and tells me we didn't. "Phew", I say. Then she hands me a business card with some writing on the back of it. On the front of the card it says that she is an interior decorator, on the back is a phone number that is different from the one on the front. "What's this," I ask her pointing to the hand written number. She tells me that it is her home number, and to give her a call sometime. But late, though, because her boyfriend is over earlier. And not to tell Carrie. I just stare at her stunned. This happens two more times, with a couple of other yuppie girls. Finally, I think I go into a state of shock, cause I stop drinking.

Eventually Carrie walks up to me, after being hugged and congratulated on her gold-amex by everyone there. She asks me if I like her friends. I tell her they are very interesting. "Good," she says, "I want you to like them. They all seem to like you". "Yeah," I say, "they do."

As we are about to leave the party, everyone asks Carrie to take out her gold-amex card once more. She does and everyone "oooohs" and "aaahhhs". Then I make an announcement. I tell everyone that I too have a credit card. I mean, hell, I was feeling left out. Everyone starts asking if it's Visa, Mastercard or amex. Then some people mumble that Visa and Mastercard are inferior, and that they would be caught dead with one of those. I tell everyone that my card is great. It can get me washing machines and dryers. It can get me a new lawn-mower, or even parts for a car. The room gets dead quiet. I tell them that unlike them, when I got my card, I got a free gift. A real LCD watch, with a battery that lasts a whole year. No one says a damn thing. Then I take out my Sears card and show it to everyone. I think I really did kinda expect a pat on the back or some applause or something. Nothing. Dead silence. Then Carrie clears her throat and thanks everyone for a great party, grabs my hand and begins to drag me out the door. Two of the girls who gave me their numbers whisper to me to not bother calling them. I smile.

After we get in the limo, Carrie tells the driver that the first stop will be my apartment. I tell her that I don't wanna go home, that we should go out and continue getting more fucked up. She tells me that she really likes me, but that I embarrassed her tonight, and that she just wants to go home. Alone. I say okay. Then she leans over and starts to make out with me. Whatever.

We get to mine and my parents apartment. Tom tells us we have arrived, and we stop making out. As Carrie is buttoning up her shirt, she tells me she'd like to see me again this weekend. I tell her fine, that would be great, and to send the car for me. She says she will, and we kiss one last time. I get out of the limo and wave to her as she waves back at me through the back window of the limo. I think to myself that that was real fun. And that I kinda do like her. And would like to see her again. So what if she is a yuppie. She has lots of booze and drugs. And besides, I'm not gonna marry her or anything. We went out a couple of more times, and of course it was a complete and total disaster. But that's another story.

I walked into my apartment, and my parents were still up. They asked me how my date was, and I told them it was really funny, and I'd tell them all about it, but first I had to take a major leak. They laughed as I went into the bathroom and shut the door.

As I pissed, I looked down on the floor and saw a white garbage bag, sealed with a twisty. I wondered what was in it. I stopped finished pissing, shook twice, and put it away. Then I open the back. This stench attacked my nose and mouth and eyes so hard I got dizzy. I saw some of my old clothes in the bag and remembered Harris from the band that can not be mentioned had been over. I tried to close the bag as fast as I could, but it wasn't fast enough. The stench went through my nose, eyes, mouth to my stomach. And I puked all over the toilet. Not in it.

As my mom helped me wipe it up, I insisted to her that it was the smell of Harris. And that I really hadn't been drinking at all that night. She just laughed.

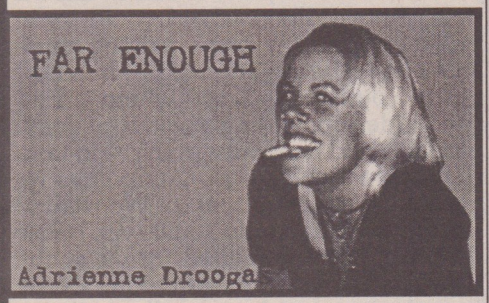
Take my life, Please.

Endnotes:

1. Phew. Finally finished my first demo with FURIOUS GEORGE, my new band, and it sounds fucking great. We recorded our hits, "I Gotta Gun", "Burger King is Dead" and one other. The thing fucking kicks ass. Now if we can just find a label...
2. STOP has a new record out on Smut Pedlurz/BOMP! records. The lead singer, Mickey Leigh, recently did a record with his brother, Joey Ramone, called Sibling Rivalry. STOP's record is for the most part, awesome. It certainly puts his brother's band to shame.
3. SNUKA is a new band in New York. I just got their demo, and some of the songs fucking are great. "Put it to Bed" and "Puke for You" totally rule. And live, well, ya just gotta see 'em. Also got a demo from a band called SNOTBOY 77. Total Punk Rock. With songs like "Teenage Retard", how can they not be.
4. My e-male address is still tabb@pipeline.com. My po box is 323, Village Station, New York, New York.

10014.

5. Just got MK3 for SNES. Anyone know the codes to get Motaro and Shao Khan to be playable? That would be really cool if someone did. I keep looking in all the magazines, but no luck. And if I can ever get FURIOUS GEORGE on tour, I challenge you all to a match. I'll kick your asses. I'll show ya no mercies, babalities, or friendships, I'll finish ya right. Punk Fucking Rock.



Rumors always fly and gossip seems to be the biggest form of entertainment that people amuse themselves with. I figure it would be best to set the record straight and tell people what's up rather then have misinformed crap filtering through the punk grapevine. Spitboy has broken up. I couple of weeks after we got back from our pacific rim tour, I got together with the women and told them that I needed to be doing something different. It was like breaking up with three boyfriends at once, but I have faith in my decision and I know that ultimately it was the best thing for myself and for the other spitwomen.

A lot of my reasons for wanting out come down to time. Time and energy. I dedicated five years of my life, my passion, and my soul to what Spitboy was about. Band practice twice a week, shows on weekends, saving money for tours and then going away for weeks through various states and countries, screening t-shirts, and answering mail. Answering mail was a full time job in and of itself. I was happy to be a part of everything that we were doing. Excited to have the opportunity to express my ideals and vent my rage through records and at shows. Meeting people and exchanging words and making connections and new friends. It was an amazing and intense experience for me. Plus I learned so fucking much from the other women that were in the band with me. Paula, Karin, Nikki, and Todd are all exceptional women who gave me so much support, understanding, advice, and love. I probably would have been institutionalized if I hadn't had those women in my life.

Now I'm at a point in my life where I want to take that rage, that pain, and that anger and discover exactly what the fuck is going on inside of myself. Instead of just getting on a stage and throwing all of those emotions into the faces of strangers who came to see us play, I need now more then ever to pinpoint it. Understand it. Deal with it. Spitboy provided me the chance to get in touch with those feelings, and now I want to get to know them better. Sure, I understand that that's something that will take a lifetime. But I want to get on that road now. Take the energy that I dedicated to the band and dedicate it to myself, my writing, and my interactions with others.

A lot of what Spitboy did was important to a lot of people. And I am so excited that the other women are going to keep playing music and keep putting their passion into that form of expression. More then anything, I would love to be at their first show as a new band and stand front and center, smiling and cheering them on. And I'm totally stoked about the bands that are out there right now, striving to communicate their words and their emotions. Plus all the new bands that are forming every day. And I will always be proud of what Spitboy accomplished. In your face, revealing our true selves, and striving to remove our masks and smash them dead. With love and respect, I put Spitboy to rest.

As of 10:50 PM CST 11/14/95, Teengenerate are the best band in the world. That is all. Thank you.

FUCKIN' A

The pride of New Hampshire, THE TUNNEL RATS have delivered a rowdy punk rock record for you this month. It's called, "Going To Marty's" and it's fuckin' raw beerdrinking punk at it's best. We start off with "Going To Marty's", about, what else, The TUNNEL RATS' favorite bar. Next the boys kick yer ass with "I'm So Drunk" a short, brutish blast of snotty punk rock. For their finale the Tunnel Rats cover GG. Allins "Tough Fucking Shit" and they show his shitty attitude proper respect. New Hampshire punk rock! Live Free Or Die!

Another treat for you Confederacy Of Scum vermin is the new COCKNOOSE single "All Jacked Up' b/w the "Country Song". The A side of this slab rocks like a motherfucker! Mister Jeff Clayton of Antiseen contributes some of his washboard playing on the record. Both the TUNNEL RATS and COCKNOOSE are brought to you by Keith Woundup at Woundup Records, PO Box 3695, Kansas City, KS 66103. These are necessary additions to your collection of boozin' and brawlin' songs for punks.

Vulture Rock has sumthin' for you knuckledraggin', no-neck, oi! oi! oi! street-punk types. The TEMPLARS, Bayshore, New York's finest punk outfit, come crashin' through the bar door with a double EP gatefold package of solid punk ditties. This one's called "Clockwork Orange Horror Show". Give these men a spin. You'll find "Teenage Warning" and "War On The Streets" to be best appreciated with a beer in hand down at the local pub. The title cut "Clockwork Orange Horrorshow" is a drinking man's anthem of sorts. You should investigate the Empire State's TEMPLARS. This 2XEP and the OXBLOOD/TEMPLARS split are from the street punk label Vulture Rock, PO Box 40687, Albuquerque, NM 87196, USA. The TEMPLARS cover a MAJOR ACCIDENT song on this EP. Perhaps you should familiarize yourself with some of MAJOR ACCIDENT's work. The band had four singles out in 1983 and 1984, one on Step Forward Records and three on Flicknife Records. These recordings contain some memorable clockwork oi, Give 'em a listen.

The Mighty TEENGENERATE continues to devastate all of garageland. This month the boys rattle your little brain with "Flying Over You" and "Buzz Off" on a smokin' new single. Go see this band now! They're comin' at ya as we speak, though it may be the last chance (they're going to 'take a break').

Indiana's PROBLEMATICS are a fucking force to be reckoned with! This month the Problematics unleash a split single that'll tear you a new asshole. This ornery fucker is shared with SNOTBOY 77 who cover "Pillbox" by the Jonses and "Sick On You" by the Hollywood Brats. The Problematics side is one of the most horrifying examples of punk rock degradation ever witnessed. The carnage starts with "The Kids All Suck" and commences to fuck you up with "Here We Come".

Bad, dirty music created by bad, bad men. Get it now from Red Dawg Records, Bloomington, Indiana, USA.

Those hardcore hellions from St.Paul, Minnesnowta, the QUINCY PUNX, have two good split EPs out this month. One is a split with RESIN SCRAPER , and it's pretty rockin; The even stronger choice for you punk rockers is;"My America" by QUINCY PUNX with "Not Human" by REJECTS on the flip. This is Required listening for all you drunk punks. Good Shit!

Out of Orstralia comes a truly sodden lot, THE ONYAS, with a new single called "Beergut". These men give new meaning to the term "drunken lout". This ugly guitar+beer fueled Stooges/ Hardons punk rock will crush the life out of you timid college pop-punk shits. If you've been weaned on the Cosmic Psychos you are ready to embrace North Brisbane's "thug-punk" and it's standard bearer's THE ONYAS. Be careful! our insurance doesn't cover you on this ride! "Beergut b/w Run Amok" is available through Augogo Records.

Those happy-go-lucky capitalist fucks at Redrum Records have come up with one of the best compilation of ALL AMERICAN punk rock records yet!

Some of these records were already recognized as true classics, i.e. the ACCIDENT'S "Kill The Bee Gees" and the VAIN'S "School Jerks". But what's this? TAPEWORM doing "Break My Face", is one of the most brilliant snippets of cruel, unsanitized lo-fi punk ever laid down. Also included on this comp. are three of America's unsung punk-collector-geek must have's: THE PANICS, "I Wanna Kill My Mom", THE SHIRKERS, "Drunk + Disorderly" and SADO NATION "On Whom They Beat". The music on the compilation is excellent. The liner notes, however, are pure filth. How a reputable company like Redrum would permit such disgusting ramblings is beyond me. The pervert who penned this foul diatribe with its constant references to fecal matter should be summarily tied to the bumper of the truck and shot. Buy this comp. immediately.

There's been some punk rock worth getting bruised for up this way. THE CADAVERS and THE RANDUMBS both from Sonoma came to San Francisco to rock the house at the Eagle's Nest at 3rd. + Bryant. After two raging punk sets San Francisco's own LOWDOWNS took the stage and the result was complete mayhem. When the last note was played and the last beer slashed down all that remained was a sweaty pile of humans amongst the broken glass. Watch for more.

'Til next month - See ya round...see you in hell!

CRETINS FROM LONDON

Actually, this time around,Its CRETINS FROM BERLIN! I know, I know, I guess one day I'll be on the right track and get on home, but for now, I'm still on that punk rocknroll road to ruin - just bumming my way around! As I write this, I'm a semi-permanent resident of Dusseldorf, Germany - (just don't ask, OK!) - but the opportunity arose to come to Berlin for a week - it just upped and slapped me in the face, so who am I to refuse?! So - 5 years on from the unification and Berlin is supposedley one with Germany. This was my first time around - I was a Berlin virgin until now, so I've no experiences to pull on to make comparisons pre the felling of the wall. All I can say is that it still seems to me that there's an invisible barrier of sorts between the greyness and depression of the former East and the glittering expensiveness of the West that will take more than another 5 years on to dissolve.

The punk scene thrives underground mainly in the old East side with a certain spillover into the West, and there's certainly a few interesting if not different clubs and hang-outs here. (I say different because the punks and the scene in general certainly have a different feel to any I've witnessed and been part of before - you'll need to come here to feel it I guess!)

My week sure was packed as hell - on the same night I caught the tail end of two bands over from the States sets.... HAGFISH desparately trying to woo a virtually uninterested auidience of a stoney faced mixed variety of dudes that included few punks at Huxley Junior Club, followed by SLAPSHOT playing to the already converted at the Trash Club. SLAPSHOT definitely had the upper hand and must've gleaned most punters from HAGFISH gig - they had a packed and sweaty sell-out mosh of punks and skins going crazy! Lead voxman JACK was as ever the showman and had the Berlin crew eating out of his hand - ARCHIE from local luminaries, TERRORGRUPPE even joined the throng queuing to share the mike! Also spotted in the throng that night was ALEX SCHMIDTY - the bass player of the popular power-pop punk band from Dusseldorf, THE HAPPY REVOLVERS - and I'm sure there were other punks of note in the murky gloom I sadly missed talking to! Being a dumb Englisher abroad, my German sucks, so I had to rely on friendly Berliners doing their school-best to communicate with me... I totally lost the drift of what the fuck was going on with these gigs - we simply strolled in without paying, but whether they were free or not or we just bunked in late I'll never know!! From what I could make out, however, the once thriving punk scene has certainly filtered out in recent years. You have to know where to find the hidden remaining pockets of punk hideouts and hangouts, much as in London nowadays. Luckily, my quides revealed a few such places..... We went to a really cool and wild squat type house that had been converted into a venue downstairs and sleeping quarters above. I was lucky to catch an excellent gig one night there - THE PUBLIC TOYS - Dusseldorf's finest travelled up to Berlin for the occasion and whipped up a powerful frenzy with their amazing set of self-penned numbers and cover versions, playing alongside THE STRIKES and BREITSEITE (from Berlin)

The following night, I was escorted to a Punk Birthday Party at a small but wildly interesting venue called the KNAACK KLUB - once again, THE PUBLIC TOYS turned up to entertain the masses, which this time around included a hardcore element of Berlin skins sporting London West Ham United Football Club tee-shirts (which brought a grin to my face!) - but luckily they were there for sheer music and pleasure and weren't the fascist element I'd been warned sadly exist in Berlin and indeed the rest of the world!

Secondhand clothes shops abound in Berlin and make for the best Alladin Caves of interesting gear, but I was dissapointed in the lack of other punk clothes and record shops etc ... (barring VOPO RECORDS in Lyche Nerstr who seemed to be on the right track stock-wise!) Of course, there's endless souvenirs from the old East, Russian soldiers and the wars to be found around the B;randenburg Gate area ...some cool stuff exists, but is best left as a sad memory for tourists to ogle at. To be honest, I didn't feel I could stay longer in Berlin- the experience was not to be missed, but when the time came to move on, it felt right and good to do so!

So - what next? For a while, I'm still sleeping on various kind-hearted punks' floors in good old Dusseldorf - it feels like home right now - but I guess I'll have to be moving on pretty damned soon .... Home to London? Who knows, cos I sure

don't at the time of writing, but I'll keep you posted! Watch this space - your guess is as good as mine! Til next time - from your wandering London punk - Love and Punk Rock Forever!!

I want to kill my uncle! There, that was simple, wasn't it? I want to kill my uncle!

Once upon a time there existed a dysfunctional family composed of an alcoholic poet, his wife, their children, and a dog named Wolf. One day the mother could no longer deal with the poet's drinking, and she left him; she packed up the kids and the dog and moved in with her mother, who rented the bottom floor of a large mint green house on Judah Street in San Francisco.

I remember that house better than the father who would commit suicide before I ever got the chance to see him again. Most of my memories of the place are pleasant ones, but unfortunately there existed in the house a presence evoking fear; a sailor that came and went according to the schedule attached to him by the Merchant Marines, a sailor with a poisonous touch—Uncle D.

At the age of five I experienced the worst nightmare of my life. The nightmare? It goes something like this: I am frightened; I am in my grandmother's house; I am looking for my mother; I find her in the bathroom; I find her cut up in pieces in the bath tub; I start to cry; there are two other boys in the bathroom; they tell me that crying is wrong, that it is time to grow up; I cry anyway; I run down the long hallway of the house to the front room; there in the dark, sitting on a big chair, is Uncle D; he picks me up, places me on his lap, and explains to me that he had to kill my mother because he loved me.

Although my uncle never killed my mother, as a child I always felt that he could have; could have killed any of us, including Wolf. To me he looked like a leering ogre, with massive arms and hands perfectly sized for wringing necks. He also walked with an exaggerated swagger, his shoulders swinging from left to right, his feet falling like bolts of lead upon the floor.

One day one of those tyrannical feet crushed a toy I had been playing with, a red barn with plastic horses, cows, and a door that upon opening made a "moooo..." sound. Staring up into the smiling face of my uncle I knew that the destruction of the barn had been intentional. He wanted me to know who had power; he wanted to make me feel alone and powerless; so powerless that when he told the other adults that the destruction had been accidental, I said nothing. He wanted me to be aware of what would happen if I ever told the world about him; he wanted insurance that if he ever put on a disguise to escape the things he had done, no voice would rise from the past to identify him.

Uncle D is currently wearing a mask in Georgia. What does the mask look like? It's Captain America, the face of what is supposed to be a patriot, the "All-American" male.

My uncle joined the Green Berets in the 1980's, and took a wife shortly after leaving their ranks. He has two children (a boy and a girl), works as an insurance investigator (I think), and collects guns. On the weekends he and his wife run off into the hills hunting for Bambi. I know all of this not from communication with the man, but from what my grandmother says. Unlike most people in my family she still has connections to Uncle D; and perhaps out of love for her son she chooses to see a vision of Captain America instead of the unpleasant truth.

Recently, I came back from Europe. I had planned on staying there longer and writing more about the various scenes of various countries, but I knew the time had come for my return to what I consider to be my "home." Unfortunately, here in Santa Rosa I have no real place to live as of yet, no room to call my own; but I do have a roof over my head: my grandmother moved here from San Francisco a number of years ago, and she is allowing me to sleep on her couch. There's only one catch to this living situation: I have to be connected to Uncle D, and this connection goes beyond a mere picture on the mantelpiece of two children with a deception for a father: Uncle D calls here.

One day I hear the phone ringing and picking up the receiver, I hear his voice; it's been eleven years but I recognize it. Almost immediately he asks what I'm doing at my grandmother's house; asks in a tone full of an arrogance suggesting that role-playing Captain America has actually made him feel more powerful. I tell him it's none of his business. "I'm going to make it my business," he growls in response.

I don't know what to reply, I let the silence grow. I want to reach through the phone and strangle him with words, instead of hanging up on him as I do. I want to say, "Hey look, Uncle D, I've never forgotten you, forgotten your face. I'll always remember who you are, no matter what mask you are wearing. I can't forget what you did to my aunt, what drove her to run away; I can't forget what you did to me; I remember the bathroom; I remember the time you almost drowned me in a swimming pool, because I had dared to mouth off to you. That'll teach a nine year old kid! Hey look, Uncle D, did Captain America ever snort cocaine in front of children? If so, can you please tell me what comic that appears in? From breaking another man's hands in a street-fight to calling me a 'polk street faggot' for my hair, I will never forget you, Uncle D. In my memory I see a child molesting, spousal abusing, drug using, homophobic, racist, All-American psychopath. The last thing I want to see and portray you as is a monster, but I have a hard time viewing you otherwise for the fact that you made yourself appear as one to me."

Not long ago a man approached me in a coffee shop. He had been going from table to table handing out literature about a local priest accused of child molestation. This individual claimed to be one of the priest's victims; and I talked to him about my uncle. I explained to him that although I agreed with his dedicated crusade, in the case of my relative I was unwilling to undertake the same. Why? Because trying to do anything serious about my uncle would take considerable amounts of energy, time, and capital—resources I'm not only lacking in but that which could be more effectively spent on attacking what I perceive to be the biggest poser of all: Uncle You Know Who in Red White and Blue.

We live in a society of immense fakery and deception; where masks are worn by the deceitful to rip off the power of others. Politicians, teachers, priests, police officers, the masks are common in their ranks. But what about punk rockers?

Let me introduce you to Sam Waldon. Sam sings for an extremely popular punk band. Some time ago I interviewed Sam about the issue of punk bands dealing with major labels. In the interview Sam expressed his opinions about such concepts as community within the scene, and about why the existence of such an underground community negated any band calling itself "punk" and being on a major label. Well, guess what? Sam's band signed to a major label, contradicting everything he said to me in the interview; contradicting everything similar he once said to his audiences. Strangely, many people in the scene are applauding

Sam's actions. But I guess this should not be surprising; afterall, don't most people in this world choose to wear blinders (like my grandmother does), choose to see only the pretty pictures, listen to the pretty songs, rather than face the unpleasant truth that they've been screwed.

In the case of our scene, it seems that we have forgotten what we are about; and in so doing have been screwed by the same fakery we once fought against. We have allowed the scene to become victimized by people with all the altruism of the Sheriff of Nottingham: posers who wear Robin Hood masks to rob from the scene and give to the rich.

I don't know what to say when my uncle calls here again. Honestly, he frightens me. When I hear him, I feel like I'm five years old again. I want to confront him; but maybe I'm looking at this all wrong. Perhaps instead of fighting against his deception and the deception of the world around me, I should join it. When he calls, perhaps I should say the following: "Hey, Uncle D, get rid of the wife and kids; sell the house; start a punk rock label. I'll be your man on the inside. I'll even forget the damage you've caused. All you have to do is be a poser; that's easy for you. Ditch Captain America and put on a nose ring. You supply the money; I'll supply the young kids with music instruments; I'll supply you with the video copy of the *Great Rock & Roll Swindle* , but remember the swindle is not being pulled on the record companies: this time it's being pulled on the audiences. All we have to do is start an independent punk record label. But don't worry about the word 'independent,' it's only a bull shit term we need to use to gain credibility; we'll still distribute through Sony or Caroline. Nobody will question us being connected with corporations even scummier than our intentions. And if anybody does, we'll fabricate phony punk zines to serves as PR mouthpieces; all we have to do is use the word 'punk' everywhere and we can't fail. Think about it, uncle: you can do anything you like; start snorting coke again, buy a new sporty car with a license plate that says 'Punk Guy.' Oh, but I forgot, you hate punk rockers, don't you? You think of them as 'freaks,' and 'faggots.' Don't worry, I'm sure the head of TimeWarner doesn't think of them much differently; and look how many records that corporation has sold by advertising them as 'punk.' "

I could say something like that to him, or I could tell him how I feel. If I could say it, I would tell him how I feel like killing him. But I know such words would be a mistake to say to the man. Instead I am left with what I know I will say: "Uncle D, I have no desire to speak with you, you have no authority over me; I remember who you are, and what you have done; don't try to pull the deception on me: I know you."

Until next time, your happy pal, Brian Zero.

Hello, gentle friends. As you probably don't know, I am far from the most idealistic jerk meandering about these luxurious halls of MRRdom. I am, in fact, harsh, cynical and a stern taskmaster as well as an opportunistic shark waiting for my chance to make my BIG SCORE by RIPPING OFF THE MAN so's that I can set up an all-ages fish shack on the south end of Mazatlan (maybe by the Devil's Cave) in order to have a staging ground for my Doolittle-esque theories on the facilitation of mammalian/piscatorial communication (although I might ease into it by way of land mammal/sea mammal communication) via alcohol consumption (although a longshot encounter with a Mr. Limpet type would unfortunately necessitate another excuse for boozology), since people are, by and large, so hopelessly fucked up compared to my finny friends.

Of course, the $1.98 question (that applies to scarred and ugly post-nihilists everywhere) is, "Knowing how fucked up people, by and large, are, why do I even care?" Fuck if I know.

But THIS I do know, in the most undigestible fibers of my being; people who write for lame-ass suck-ass dumb-ass freebie music mags available in your local lame mall are evil, even more evil than me (and I've left a trail of twenty-seven flayed human carcasses behind me; and that's just the ones I remember!).

Case in point being some ex-college indie rock shmoe's article on extremely overrated progressive rock douchebags the Meat Puppets in one of these reprehensible (but worth reading if, like me, you have a mortal dread of not keeping your hate quotient high as you march into middle age) ass-wipe journals.

As far as a discerning, knowledgeable and trend-setting (against my will) as opposed to following double demon such as myself is concerned, the Meat Puppets as well as the Minutemen were never shit from the word of go; they just plain sucked. However, the apparent "credibility" of being on Black Flag's label and the fact that they played lame, unthreatening "rock" made them seem an acceptable version of the "cutting edge" to a lot of earnest idiots (note that as soon as Black Flag eschewed being a punk rock band and started praising the Grateful Dead, they became minor critical faves as well). My only hope is that all the flatulent lip-service paid to the Meat Puppets and the Minutemen over the years may have caused some "indie rock" dorks to accidentally buy some Meatmen records.

Nonetheless, I am reading (as previously mentioned, just to keep my mental hate muscles well-toned) this fawning excrement about some MTV-ready hippie creeps by some pathetic drone who no doubt lusts after the "throne" of some daily newspaper's rock critic. And in relating the saga of these jack-offs kampf in getting their music heard by the greatest number of idiots possible (someone should teach these people that if "art" is a gift from the artist, not all gifts are welcome [just as you hopefully teach a child that you don't want his/her poo-poo pants, to paraphrase somebody]), aforementioned Mr. Pitiful mentions that the Meat Puppets signed to a "media giant." No problem with that, right? There are several schools of thought on the whole "major label" thing, and it's not as though SST was ever the paragon of a well-organized and conscientious "indie" label (if there is such a thing). But Mr. Shitiful (has to put his two cents in about something that no one asked him about (and couch it as a truism, fucking Socratic motherfucker) just to show what a big mack fucking pimpdaddy he is with the realpolitik scene. He claims that "...punk rock purists (who are fools by definition anyway) may have objected..."

Now despite being an unrepentant capitalist with ideals more entrenched in the aesthetic end of the music/business spectrum, I honestly cannot comprehend why this dicknose (and many others like him) feel the need to lend the minimal extra weight they can muster to help support the culture corporations of the world against the threat of...GASP!...the isolated handfuls of idealists of the fucking world. Sure, most idealists seem to wind up repudiating themselves in order to avoid having smoke come out their ears when their notion of the way things should be comes up against the way things are, but so what? Is it so fucking wrong for someone to want things to be better than they are, or is this guy just so threatened by anyone who isn't as greedy to swallow turds as him and the rest of the Rock Crit Establishment that he has to use his pathetic posi-

tion of power to fling names (much less colorfully and effectively than me, I might add).

Just to toss a few more well-deserved grenades at this slob on my way to cut his parents' throats (it is, after all, their fault that they failed so miserably in his toilet training that he shits in public and eats it), he claims that said big label signing allowed the band to make "some real money," although he doesn't seem to have any proof of this to offer the readers. Great fucking journalism! Why bother asking questions? Just keep swallowing, because there's more coming down the chute buddy (it would be pretty hilarious if, despite what is apparently conjecture on his part, they're barely scraping by and soon wind up pulling Slurpees for Neil Hamburger; no malice to the band, mind you, who might well be nice guys that just happen to make boring music; it would just be funny for the writer to wander into his local 7-11 to take advantage of the two for a dollar time of month and find his heros there, refuting his assumption).

And, finally, let's examine his statement re: "punk rock purists" being "by definition" "fools." My Playboy Unabashed, excuse me, American Heritage, Dictionary gives "One who is deficient in judgment, sense, or understanding" as the primary definition of the noun "fool." A "purist," according to the same source, is "One who practices or urges strict correctness, esp. in the use of words." (Uh-oh!) Finally, "punk rock" is defined as "A form of hard-driving rock music characterized by an extremely bitter treatment of alienation and social unrest." [wonder how much they had to pay for THAT plug!] This hardly seems to bear out the assertion that "punk rock purists" are "fools by definition." Furthermore, with all due respect to the American Heritage Dictionary's Usage Panel and Consultants (Burt Korall, in particular, as his musical expertise as Popular Music and Entertainment Critic of the Saturday Review was quite probably called upon in assessing whether "punk rock" was worthy of inclusion as well as possibly participating in the formulation of the definition given), while this definition of "punk rock" is certainly better than most, it seems a trifle dry. I was recently reminded of a statement that I apparently made at some time regarding a truly inclusive definition of "punk rock," that I am convinced is better suited to this situation. Essentially, it was that "punk rock" means "Fuck you." And so, my dear Shitbird, fuck you and your asswipe magazine (sorry if you're bothered by purity, but nobody forced you to write for a rag so contaminated by fecal matter). If not eating the shit that you gobble up makes me some kind of rock and roll purist, so be it; but eating shit makes you a shiteater by definition.

(Note: once again, all references to shit-eating are figures of speech and not intended as put-downs of those whose inclinations run to literal copraphagia. Also, I probably won't actually kill the asswipe's parents, since hunting them down would just be too damn much work.)

Okay, next time I'll even write about some records! See you later!

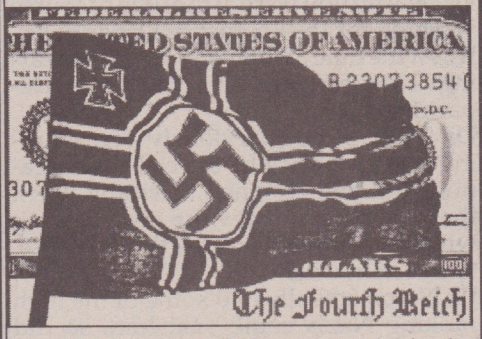
For the past five years, I've worked in the home office mortgage entity of a worldwide multi-billion financial services corporation as a "writer." I quickly learned, however, that a corporate writer is not the same thing as a writer writer. Corporate writers don't need to write at all (I was hired with neither a college degree nor experience), they merely need to rehash what has already been said for years and every once in a while throw in a financial buzz words like "service excellence," "value added service" or "your partner for success" to keep it "fresh." I've been through six "reorganizations," seven managers and watched my department go from seven people to 44 to its current count of 11. My coworkers are high strung, inbred, nosy, obnoxious, right wing know-it-alls whose empty lives center around their jobs. I have a reputation for always maintaining an uncanny state of calm when problems arise; I am dependable because of this. What is always mistaken for calm however, is my refusal to give a shit about any of it. I should be so lucky to have nothing to worry about than the inner-workings of this pathetic, self-righteous company. Besldes, as long as I take care of my end, it leaves me all the time I could dream of to work on my zine.

For the past 14 months, my work hours (like now, for instance) are spent filling disk space with the guts for my monthly zine. I lay it out using the company's software (Microsoft Word 6.0 in addition to utilizing Quark on our Macs for scanning photos and stuff) and time. I also take time to listen and review records at my desk and read through zines that need to be reviewed. I put together ads for my zine, mail interviews, notes, etc.

Once a month - usually a total of two to three nights - I use my handy security access to stroll in and photocopy every page using their copiers. I've gotten good - if there is ever a photocopier olympics I am primed up to demonstrate my ability to run two-at-once at the speed of light. The count to date: 135,000 sheets of paper = 270,000 copies (this is a low estimate and ironically, I'm in charge of many on-line projects in an effort to become a "paperless" office). I gladly take everything of theirs for my zine - every piece of paper, every bottle of toner, every Post-It Note, every pen/pencil/marker, every disk (I hand these gems out to my free-lance artist friends, too), every file folder, every envelope (standard and business size, plus padded and plastic mailers), every staple, every piece of scotch tape and every year of life I've robbed from the trusty copy machines. I also freely use the department fax machine and phone to contact everyone I can think of nationwide. For a while I even had them paying some of my bigger postage expenses by making up dummy company envelopes with stupidly clever names - but I stopped doing that when one bundle accidentally ended up at one of our California branch offices. Oops.

So, in addition to some sweet benefits, a pretty flexible schedule (I've been taking hour-and-a-half lunches for I don't know how long) and a paycheck to boot - I'm sucking a sizable chunk of flesh out of a sorry-ass company that couldn't deserve it more.

Please send us your story about a job you've had, some scam or revenge thing you or a friend or co-worker pulled in order to maintain their sanity, dignity, or ability to keep on going. All stories will remain anonymous. Address to 'Hand Jobs' c/o MRR.



This is part 3 of the interview with John Loftus, conducted by Dave Emory. John Loftus is the co-author of "The Secret War Against The Jews" and former prosecuter with U.S. Justice Department's Nazi-hunting division.

Dave: We were speaking before we took a break about something that would appear very shocking to the average American... in fact I'd say about 99% of the book would appear very shocking to the average American... we were talking about the importation of Third Reich collaborators and war criminals into the United States in order to, among other things, use them as a political leverage to perceived Jewish electoral dominance in certain key states in the United States. This actually evolved into a wing of the Republican party, the Republican Ethnic Heritage Council.

JL: The Ethnic Outreach Division of the Republican National Committee.

Dave: Oh, that's the Ethnic Outreach Division?

JL: Yeah.

Dave: OK. Something which had actually attracted national attention as recently as 1988, though not nearly as much as I think it should have. It's interesting to me that we are having Attorney General nominees and CIA director nominees being disqualified for public office because they hired a nanny that was an illegal immigrant and didn't report it on their income tax returns. And yet we have some illegal immigrants of an entirely different nature here, and their importation has not created the political scandal that I think is due it.

JL: I was astonished, when I went on 60 Minutes we actually had Nazis confess on camera that they had entered the country illegally, that their whole background was known to the FBI, for example, and it caused a small national uproar and eventually there was a Congressional investigation. But the press didn't show up. I walked in with US intelligence documents naming the Nazis, the General Accounting Office had given them six names of top Nazis working for US intelligence, they confirmed it all. The press didn't report it.

Dave: And you were at the time of course working for the US Justice Department.

JL: At the time of the Congressional hearings I had resigned from the Justice Department.

Dave: Ok, so you previously were working for the Office of Special Investigations but had resigned, basically when the very people you were investigating wound up moving into the White House, to a certain extent.

JL: Nixon actually had some of the high ranking Nazis come visit him, so did Ronald Reagan for that matter. He had a guy come down from Canada who was head of a British group called the Anti-Bolshevik Bloc of Nations, and the fellow was actually one of the Ukrainian Nazis during World War II.

Dave: Was this Jaroslav Stetsko?

JL: Yup.

Dave: A name I know well. This is not discussed in your book although the name is mentioned ever so briefly, there's a fellow named Otto von Bolschwing who was a key SS man during World War II and also went to work for US intelligence. There's an article that was published here in the *San Jose Mercury-News* in 1981, and among the names that was connected with von Bolschwing was a woman named Helena von Damm, who was involved as I think Special White House Assistant for Executive Personnel. Did you ever come across her name in the course of your investigation?

JL: Oh, that's very well known, that Helen van Damm, I think she was later Ambassador van Damm, wasn't she?

Dave: She later became US Ambassador to Austria.

JL: She was Ronald Reagan's secretary for a while, and then when he was in the White house, his close advisor. Von Bolschwing was actually a pretty significant figure in terms of US intelligence. After the peace treaty was finally signed in West Germany, we weren't getting the cooperation from the Gehlen organization we used to, so von Bolschwing's job was to try and set up a new German intelligence network loyal to the United States. And it's sort of interesting, among the jobs von Bolschwing held during World War II, for a while he was the assistant to Adolph Eichmann. In fact, von Bolschwing was the guy who went to Palestine before the war to see if there was some way Germany could dump their Jews there. But von Bolschwing discovered that the Arabs would have no part of that. So von Bolschwing, according to our sources, was the guy who engineered one of the most successful con games in history. Kim Philby's father was a British fascist by the name of Jack Philby. Jack and Allen Dulles had helped promote the coup that created the kingdom of Saudi Arabia, it was their ploy to find one corner of the Middle East that would sign contracts with American oil companies, which of course the King promptly did. But during World War II, Philby pretended to be a close friend of the Zionist leaders, particularly Weizmann. And Philby offered this ransom proposal, where 14 and then 20 million pounds were paid to [sounds like "Evensaub"], they could send as many Jews as they wanted to Palestine. And the Jews of course were desperate as the Holocaust was progressing, the whole thing blew up in their face. It was all a publicity coup, designed to discredit any attempts to move Jews to Palestine and to slam the door on Jewish immigration, just as the Holocaust was getting under way.

Dave: Have you ever seen or heard discussed, and again I don't want to linger on the point too much or put you on the spot, have you ever heard the von Damm/von Bolschwing relationship discussed, I've touched on it on my program but it doesn't seem to have gathered much attention in the media.

JL: My impression was that there just wasn't much to it, to be honest. Reagan was just one of those nice fellows that read his speeches well and did what he was told, and really didn't have a clue as to what was going on, he counted on his intelligence advisors like Casey to help him on that score.

Dave: Right.

JL: Casey was as crooked as they came. He was strictly in this for the money. One of his subordinates at the CIA told me how that after Casey was forced to put his investments into a blind trust, he used his CIA courier to relay instructions to the trust every day. When you're head of the CIA you can make wonderful investments.

Dave: Sure, sure. You know Reagan himself appears largely to have been an observer of his own administration, unfortunately, Something that I found absolutely astounding and something that I think looms very large not only for Americans of Jewish descent but for all Americans, and in particular in the wake of the Oklahoma City bombing, there has been a lot of discussion of the need to increase police and surveillance powers in order to combat terrorism. There has been discussion and in fact President Clinton has proposed to allow the military to participate in a counter-terrorist capability, there's been much discussion of the need for counter-terrorism balanced against the preservation of traditional American civil liberties. In The *Secret War Against The Jews*, you discuss an absolutely astounding connection, which like so many of the things you talk about in your book has its genesis during World War II. This is a collaborative program between the National Security Agency and also the FBI and British intelligence, which dates back to the William Stevenson Operation: Safe Haven wire taps.

JL: Yeah, the British were allowed to set up electronic surveillance posts in the US before we got in the war. They were to keep track of those American businessmen who were helping the Nazis, that's how Roosevelt was getting his secret information. Well, in 1944 the British wanted to use the American listening posts for another purpose, they were terrified that American Jews would send money and arms to Palestine, and help create the state of Israel, and that would

be anathama to the Arabs. So the British asked the FBI if they could bug American Jews. And Hoover, a great anti-Semite himself, said "sure," he thought it was a dandy idea. So over the years the wiretap program is involved, here's how it works: we have the British intelligence liaison target names into the computers at Fort Mead. So we have the British using American equipment to bug American Jews. In England, we use American intelligence officers using British equipment to bug British Jews. That way each side can claim to their governments, "oh, we don't spy on our own citizens." Of course, the truth is that they exchange information. So it's a very clever process. I first asked permission to write about it during the Reagan administration. And every word of the British wire tap program, I was ordered to delete it from my book, and I was not able to publish at the time. Under the Clinton administration, there's a whole new breath of fresh air, and a lot of people worked very hard to give me permission to go public with this. The Bill of Rights is meaningless now, because in the age of this international surveillance, we can literally tell the computers to search for the sound of your voice, or the mention of your name, we can listen to conversations in your home through a telephone receiver hung up on the hook, the technology is quite superb... Next to the Communists and black activists, the American Jews were the most highly surveilled group in America, mostly for political reasons. They tend to be pro-democratic, involved with liberal causes and pro-Israel. And it was always dandy to give the Arabs little snippets of information. But it's just gotten out of hand. By the time of the Bush administration, we were collecting rosters of kids going to Jewish summer camps. It was just absurd! It's at the point where it's just grown totally out of control.

Dave: And in fact the United states has been doing the same thing for Britain, we've been surveilling their citizens, and I believe it's pronounced "menwithhill" in Britain where we do the same thing the for the British that they've been doing for us, namely electronically surveilling our citizens, which permits both countries to deny superficially that they spy on their own citizens.

JL: Oh, sure. Any long distance call you make in America goes through a microwave relay tower, and all the microwave things are simply just picked up and recorded, giant vacuum cleaners, that's all the surveillance program is. The real intrusion on privacy comes when your name is targeted into the computer. And they actually fiddled around with a statute, the Foreign Intelligence Surveillance Act. It was supposed to prohibit targeting of any American citizen but at the last minute words were inserted to prohibit targeting by the NSA, so that left a big loophole they could still be targeted by the British, using NSA equipment.

Dave: And the program at NSA, the British/NSA joint surveillance program, with regard to American Jews, was actually nicknamed "the Jew room" although as you point out it's more than one room.

JL: Oh yeah, there was one section of NSA to which no American Jew, no matter how loyal, no matter how patriotic, could ever be admitted. Because the bottom line is very embarrassing. In every war that Israel's fought, US and British intelligence have given all of Israel's secrets to the Arabs.

Dave: That is something that, as fate would have it... and it's not exactly fate, it's sort of the outline I had drawn up... that is the next major subject I wanted to take up. I wanted to point out briefly in passing, though, that a recent issue of *The European*, a relatively conservative publication, discussed the foundations now being laid for a pan-European intelligence liaison within which all the European intelligence or all of the EU intelligence agencies, including the BND which descended from the Nazi Gehlen organization from World War II, will be sharing intelligence. One of the things that was mentioned in connection with this was the British enthusiasm to join, but the problems that the NSA/GCHQ liaison might present in that regard. If that's overcome, this would permit any European intelligence agency, including the Germans, to surveill any British or American citizen, including any and all Jews, if they wanted. Again, this is not to, as you pointed out in an earlier part of the interview, talk about one-world government or any of the crazy right wing conspiracy theories, yet international cooperation and collaboration on a scale that most people would never dream of is, and as your book so amply illustrates, for decades has been a matter of reality.

JL: I'm quite concerned about intelligence-sharing agreements with governments where the intelligence services have no democratic oversight. For example, in Britain the British Secret Service is not reviewed, in Parliament. In Germany, the operations of the BND are not reviewed by the legislature there. It causes me some concerns. I think we do need to increase our intelligence sharing on counter-terrorism, we do need to swap information on drugs, but I think by and large we've got to have a better balance between the need for national security and the need for democratic oversight.

Dave: One of the debates that has raged within the progressive political community in recent years, one which I don't think is particularly intelligent... past a point, I think it had some merit, that has been institutional analysis vs. conspiracy theory, which I think to a certain extent is a false dichotomization. One of the things that your book does very effectively I think, and I think it's one of the most important aspects of the secret war against the Jews, is that your book illustrates in dramatic and exhaustive fashion how so many of the... for lack of a better term... might be called "field-level intelligence operations", are actually conducted, not only at the behest of but beyond that actually as an extension of major industrial and financial interests operations. And in particular, something that looms very large in your book, as it looms ever so large in our lives, is that little three letter word, oil.

JL: Oh yeah. I think the bottom line in US and British foreign policy towards the Middle East is oil. If Moses had turned right and settled in Kuwait, we probably would have tried to make Israel the 51st state. The Jews don't have any oil and they're expendable. The Arabs largely view the Jews as a threat, as a rebuttal of their tribal dictatorships, and put an enormous amount of pressure on the Western governments to do everything possible to undercut the Israelis. Now we can't do that publicly because the American public and the American Congress genuinely support Israel. It's the only democracy in the Middle East. But privately, our intelligence services have been waging a secret war to aid the Arabs. It's a totally contradictory foreign policy. And it works in a very subtle way, for years members of the Near East/South Asia desk of CIA have retired and gone to work for the oil companies in the Middle East, and then come back to the CIA as consultants. So they can actually manipulate the data that's coming from the CIA to the President. We gave several shocking examples of how they were able to deceive the Carter administration into believing there was going to be a shortfall of production in the Middle East, and that the Russians were running out of oil and they were going to invade the Middle East, therefore we had to stop arming the Jews and arm the Saudis.

Dave: This is something I wanted to get into in just a couple of minutes, but before that I think it might be interesting to explore some of the subterranean intelligence machinations with regard to some of the Mideast wars. Now in the 1956 war, US intelligence, and again some of the petroleum related elements and names such as Allen Dulles and Miles Copeland figured prominently in betray-

ing the Israeli war plans to President Nasser of Egypt.

JL: Oh, absolutely. We were telling the Israelis, "Oh sure, we think it's a great idea, you and Britain go in and overthrow Nasser." Privately, we wanted to get Nasser on our side, and we did, by reversing position right after the invasion was launched, and then we launched a world-wide economic embargo against Britain that sent the pound crashing. Britain was simply cut off from oil, we moved in, swept up the market, it was one of the most lucrative operations ever conducted.

Dave: The postscript to that too, in another 1950's intelligence operation, connected with some of these same names, Nazi war criminals, some of them intelligencers, some of them scientists, were put to work in the Mideast, operating, nominally at least, under the auspices of US intelligence and Allen Dulles, and again Miles Copeland figured in this operation. Among the things they were doing in addition to shoring up Egyptian intelligence was putting together not only chemical warfare capabilities but guided missile capabilities to use against Israel.

JL: And the irony is that people like Copeland have admitted that indeed they were shipping Nazis to Nasser, to the Egyptians. Copeland said, "Oh, they were just dim-witted Germans, they didn't really count for much." In fact, they were some of Germany's best rocket scientists, bacteriological warfare specialists, and chemical warfare specialists. The Germans, because of the experiments they were able to conduct on Jews at Auschwitz, had developed some very, very powerful nerve gasses. Among them, for example, was Sarin, that we just saw recently in the Japanese subway attack.

Dave: Right.

JL: And a warhead filled with Sarin, it could do a lot of damage in a crowded urban area. So the Jews were very, very upset by this, and quite frankly it's acknowledged now we were sending Nazis to Egypt to aid the Egyptian war against Israel.

Dave: This eventually, like so many of the operations you discussed in your book, became an element of blackmail and actually was used almost in an Oriental martial arts sense to defeat the wielder of the sword, so to speak. You and Mr. Aarons discuss how this information was not publicized by the Israelis but actually used to blackmail West Germany among other countries into helping to give Israel the equipment it needed to obtain its nuclear capability.

JL: Yup. And at the same time they were blackmailing Richard Nixon. Did you ever wonder why Nixon, the great anti-Semite, ended up giving more arms to Israel than all American presidents combined?

Dave: Mm-hm.

JL: They had the goods on him. Because the Israelis couldn't go public and say "Oh gee, shame on these Americans, you hired Nazis" because America was the only ally they had. And the Israelis knew this wasn't an American program. This was a small group of people, principally in the State Department, and political appointees, who were misusing American intelligence for their own profit.

Dave: In the Six Day War, the petroleum intelligence axis, and I use this term advisedly, came into play once again, and again the collaboration between British intelligence and the NSA loomed large. Anti-Semitic elements in the United States have long focused on the Israeli attack on the USS Liberty as proof not only of the perfidy of the Israelis but also the fact that they obviously secretly control the United States because otherwise we would have condemned this attack.

JL: The truth is a bit more in-between. What happened is, that because of the stunning Israeli successes in defeating the Egyptians in the Sinai, Lyndon Johnson, who was an old oil man himself, was very concerned that we might have problems with our oil supply, so he wanted to throw the Arabs a bone, but secretly. So we sent our best electronic supply ship, the Liberty, off the coast of Israel. And the Liberty's job, though they didn't know it, was they were to monitor and record all the passing Israeli tank and jeep radio traffic. And this was bounced literally off the surface of the moon, back to Mt. Maryland, then back to England and by land line to Cyprus. What the British were giving the Egyptians as the finished product was the map of where all the holes were in the Israeli southern front, because the Israelis were pulling their victorious troops out of the area to prepare for the assault on Jerusalem and on the Golan. Well, what Lyndon Johnson didn't know was that the Israelis had a spy on the Egyptian general staff. So the cabinet went into a secret session and they knew diplomatic protest wouldn't do them any good, they'd lose some 25,000 Israeli casualties if the Liberty was allowed to continue its spying, so what they decided to do is... they could have sunk the ship with as single bomb, no doubt about it. But instead they decided to go with a minimum loss of casualties. They strafed the ship so that the crew ran below deck and safely buttoned up, then they burned off the antennas with napalm and then they put one torpedo in the water-tight hold where the spy gear was. 90% of the crew of the Liberty survived, it was the best they could do. And then the Israelis called in the American intelligence liaison, and told them what they had done, and why. And Lyndon Johnson asked the Israelis to pretend that the attack on the Liberty was a mistake, and Israel was quietly reimbursed for all the compensation it paid.

Dave: This, had it been allowed to continue, would have permitted Nasser to identify right on up to, or Egyptian military intelligence, right on up to individual Israeli tanks and platoon sizes.

JL: They would have known exactly where the holes were in the Israeli southern front to prepare for a counter attack.

Dave: In addition to the Liberty scam, and I found it fascinating the way how you and Mr. Aarons, with the assistance of your intelligence sources, documented the actual pattern of the attack on the Liberty and why it was conducted the way it was conducted. It simply never occurred to me that the attack might have unfolded as deliberately as it did. Another shocking example of the politics of oil and also something which could perhaps involve some of the same Nazi-related elements that we have also, that we've examined already, and that concerns an individual who had also worked with the fascist Freedom Fighters program, and that is Nixon's Secretary of State and National Security advisor Henry Kissinger.

JL: Oh yeah, in the next war Kissinger got even for the Liberty incident. What happened is four days before the war, the NSA broke a Russian code coming out of Lebanon giving the exact date and hour of the three way Arab sneak attack on Israel. The White house made a decision not to tell the Jews. As Kissinger later confided to a friend, he wanted to let the Israelis get bloodied a bit but come out ahead, so they'd be more amenable to his demands at the peace table. So we didn't warn the Israelis that the attack was coming. And worse, once it started, Kissinger told 'em that they had to let the Arabs fire the first shot, or they wouldn't get any American resupply. Now Kissinger was going to drag his feet for 7 days before resupplying the Israelis. The idea was that Israel only had a 7-day supply of ammunition, so they'd be on their knees, and would do whatever Kissinger told 'em to do. But what Kissinger didn't know was that there was another guy in the White House who was horrified by all this, and the guy who saved Israel in the '73 war was the white House Chief of Staff, Alexander Haig.

Dave: You yourself, John, had direct participation in this situation. One of the things that you point out in your book

and something that I'd like you to explain to our audience is that you were functioning I believe it was at Ft. Bragg?

JL: No it was Ft. Benning. On the first day of the '73 war Haig called the Israelis and told them, "I got this new top-secret weapon, the TOW missile, that can blow up any tank within three kilometers." So an unmarked plane picked up 40 Israeli field-grade commanders and flew them to Ft. Benning, Georgia. And I was the young Army officer who trained the Israelis in the TOW missile system.

Dave: Excuse me for interrupting, John, but what is a duty officer? That's something that would not be known to most our audience.

JL: On weekends they take a junior officer and put him in charge of the battalion headquarters. And on that weekend I was the guy who happened to be stationed there and the decision was made that we would hide the Israelis in my unit and I would conduct the initial training briefing and I would take them out to the ranges on Monday.

Dave: Briefly, could you explain the TOW missile and its strategic significance in that time? Later in the Iran-Contra scandal, which we'll get to in the next part of our interview, those missiles figured prominently once again.

JL: Oh yeah, the TOW missile is a neat little invention. It has sort of a binocular attached to it, and as the missile is fired, it unrolls a cable behind it. And as the enemy tank goes up and downhill, you follow it with your binoculars, up and down hill and the missile follows the binoculars up and down hill and hits the enemy tank 99 times out of 100. Devastating weapon. So we stripped every TOW missile we had from the east coast of the United States and Germany and sent them to Israel. And the Israelis rushed them down to the Mitla and Gidi passes. And when the Egyptian army [unintelligible word] the armored tanks came rolling up for the final assault on Israel, they all blew up. To protect Al Haig, the Israelis claimed that they blew up all the Egyptian tanks with the Israeli air force. The only problem was when American army officers conducted a battlefield inspection, they couldn't find any holes in the tops of the tanks. They'd all been blown up from the side.

Dave: And of course tanks are most vulnerable from above, where they have the least armor. One of the things that you mention in connection with Henry Kissinger's attempt to bloody the Jews but have them come out ahead, something which almost resulted in the annihilation of Israel, you mention that the Israeli leaders, including Golda Meir, were actually preparing to commit suicide.

JL: Yes. They were giving it serious thought.

Dave: One of the things that you discuss in that connection but don't draw any conclusions from, and that is, Henry Kissinger's own background when he worked for the Pentagon with the fascist Freedom Fighters operation. Could you touch on that briefly?

JL: Yeah, Henry Kissinger left the army and went into a very covert civilian operation. He was stationed first in Germany where we kept all the files on the Nazi recruitment and then when he went to Harvard he worked on an intelligence program to recruit foreign students and then he became a consultant for Allen Dulles at the highest levels of US intelligence. Now, there was no direct evidence that Henry Kissinger ever recruited a Nazi but he was certainly right in the middle of every office where the Freedom Fighter program was being organized and directed.

Dave: I know during World War II he worked for the 970th Counter-Intelligence Corp, which did do some work against Nazis and also brought in some people like Otto Skorzeny and Klaus Barbie.

JL: The CIC has taken the blame for all these operations because people in the other spy agencies, particularly the State Department spy agency, wore CIC uniforms.

Dave. Ah ha. OK.

JL: Kissinger left CIC, became a civilian then received a captain's commission, he went from sergeant to captain in the military intelligence service and then became a civilian consultant for these very very high-level Washington spy groups during the Eisenhower administration.

Dave: OK, all right.

JL: So most of the stuff you've heard about the CIC is just, that was the cover story. I saw documents that, they figured that Congress would go easier on the Army, in case anything were ever found out about the Nazi recruitment.

Dave: Fascinating, and I'm glad you clarified that.

JL: The guys in the Army Counter-intelligence Corp were quite frankly among the very best. Don't forget 99% of the people in CIA, and Army counter-intelligence, are real decent Americans who believe in the Bill of Rights. The problems were with the political appointees, guys like Allen Dulles and Casey that were in it for the money.

Dave: We'll be getting to some of those appointments and the people who were in the money in the next segment of our interview...

For more information about Dave Emory, his research, and his audio cassette series, contact: Archives On Audio, PO Box 170023, San Francisco, CA 94117, phone 415-346-1840, email - archives@igc.apc.org, Web site - http://www.cygnus.com./kfjc/emory. Attention non-commercial radio stations! Contact Archives On Audio regarding Dave Emory's weekly radio program.

Punk rock saved my lives. I only had seven of 'em left. I learned the hard way twice that sleeping pills only get you strapped to a gurney in a hospital psyche ward holding in anger (while being mocked by the staff) and holding in piss (for fear that if I piss on the gurney they'd keep me longer for more mock, uh..."observation").

So, I bought a big gun to get rid of the last seven lives at once.

By the time I moved out of my native Oakland I had left behind two suicide attempts and all of my self esteem. I took with me an avowed lifelong hatred of all Blacks, including and starting with myself.

While I spent the first 23 years of my life trying to fit in, my cultural peers stood by and literally almost laughed me out of my own damn race. I could never talk right, dress right, dance right, think right, act right, anything right, and I especially never looked right.

The one thing I did half right was listen to the right music. But I listened to other music as well. My lack of narrow mindedness only added to my stature as a "sorry-ass."

Nevertheless, I kept liking other music. Whatever it was, I kept listening for it. At 22 I moved to Berkeley to be closer to my job as a postal carrier and farther away from my source of depression, or so I thought. I had actually brought my source of depression with me because it WAS me.

The place I grew up in was only one kind of catalyst for my dark moods. I began to realize that it took almost anything or nothing for me to feel suicidal, wherever I lived. I was walking depression. Walking around looking for something to blame me on. Or justify me.

In Berkeley, I found punk rock. I had seen the Sex Pistols on the TV news back in the '70s while I was growing up in Oakland. But that whole thing looked

like just another clique I could never be cool enough to join.

Still, in 1984 I was able to get closer to punk than just a news media spin. I was right. It was just another clique. And there proved to be (by the early '80s, anyway) a lot of little cliques within this big-little clique.

So, I decided to form the littlest punk clique of all: lone-Black-who-grew-up-in-a-black-neighborhood-as-an-outcast-who-discovered-punk. (To this day I have never met anyone who went from straight out of the ghetto into punk. They must be out there somewhere). Now, being punk made my chronic depression seem "cool". To Make Mike Muir proud, I turned up the bill of my mail man's baseball cap and wrote "suicidal" under it.

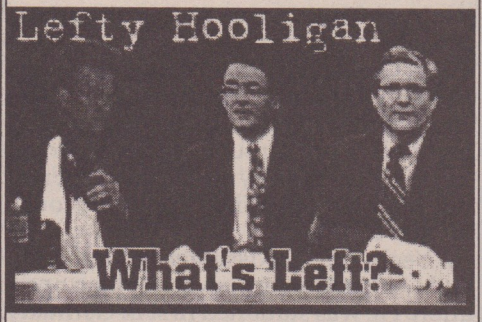
As a clique of one, I had no mohawk friends to go with to my first punk show, "Black Flag" at the On Broadway, 5/14/84. Just me and my jheri curl. I thought I was a punker. The punks thought I was a drug dealer and kept asking me for some. (I was afraid of drugs. I saw what they did to the neighborhood I grew up in).

My mistaken identity gave me an immediate sense of "comradeship" with the guy on stage who also had the wrong hairdo. "Yeah sure, I'm a rock star now because I grew my hair out. I guess you better hate me or something," Henry Rollins said to the audience that night.

Oh well. In my clique of one, I didn't need any help drawing a sense of independence and self confidence from the music. "...act like you wanna act, play what you wanna play, find out who you really are, don't pay any attention to me...It's not funny anymore." Husker Du told me something I should have already known.

Since that time I've come to realize it's not punk rock, inner city style or any other group of behavior "police" that should determine whether I deserve any self respect. I'll respect myself, fuck you very much. That's what my mother had always tried to teach me growing up and I finally got the message, that for me, that's what punk is.

So I threw away my big gun and got married to a punk woman who, like myself, never looked acceptable enough for the Gilman Street crowd. I've also figured out that if Blacks don't seem to care for my style, it doesn't mean they don't care for me. Or if Whites like my dreads, it doesn't mean they care about my people. And it doesn't matter. There's more to life than black and white. There's more to Blacks and Whites than black and white. Punk rock saved my lives in spite of myself.



The post-election depression is palpable around the table.

"I give it three years with the Republican Party in power." Matt growls as he sifts the marijuana across the rolling board. "Three years before there's a full-blown fascist state running this country."

"Ain't gonna happen," Joey says, handing over a pack of zig-zags. "They start cutting services and clamping down and there's gonna be a full-scale revolt. Every inner city's gonna rise up and America's gonna burn."

"We all ought to be learning how to use armaments." Caroline lights a match for the newly rolled joint. "Handguns, rifles, all types of firearms. Explosives too. We need to be prepared."

"Nixon's so unpopular," I offer as I accept the smoldering joint. "Somebody's bound to blow him away."

Surprise, it's December 1968. I'm still in high school and Richard Milhous Nixon has just won the presidency. I don't smoke grass, or rather, I do take hits from the passing joint but it'll be another year before I actually get high, truly high from smoking dope. Everyone is convinced that the Republican Party's capture of the White House heralds the beginning of fascism, and perhaps civil war in the United States. We all know for a fact that Nixon plans to declare martial law, reopen the old Japanese concentration camps, and intern us anti-war protesters in them. Over a quarter century later, it's a little embarrassing to remember how stoned paranoid we were then.

Armageddon was in effect at the end of the 1968 as far as we were concerned however. I was cannon fodder for Vietnam in less than two years, and I was thinking up some serious draft-dodging schemes. Yet Nixon withdrew US combat troops from Vietnam by 1973 and in the interim opened contact with "Red" China. He actually entertained the notion of a guaranteed annual income (negative income tax) to end welfare and poverty. And he implemented "statist" wage and price controls to counter the economy's "stagflation," a combination of severe recession and inflation, during his administration. Needless to say, he outraged many of his fellow, conservative Republicans. On a number of points Nixon was far more liberal than Clinton will ever be.

You get my drift. The above scene around the table could have been repeated in 1980, or in 1994, with Reagan or Gingrich substituting for Nixon. US politics swing right and then they almost swing left. We get so damned freaked out by the swings right, which we exaggerate by labeling reactionary or fascistic, that we throw all our efforts into getting Democrats elected to office so that US politics can almost swing left. After Watergate and Gerald Ford, we got Jimmy Carter. After Reagan and Bush, we got Clinton. It's goddamn pathetic.

Like calling the cops to deal with a gang of nazi skinheads, or like pushing solidarity with blood thirsty, totalitarian Leninist "national liberation struggles" against entrenched, brutal, reactionary nationalist regimes, electing "good" Democrats to fight "bad" Republicans is complete bullshit. In all of these dualistic examples, both sides are part of the basic problem. As an old saying goes, when confronted with two opposing choices, always choose the third. I'm not talking about some nonexistent "third way" or "third force," which is the code fascism frequently uses to give itself a respectable front. What I'm saying is that we always have to look for, or to create the alternative to a feeble, polar choice handed us by reality.

One simple alternative to the absurd Tweedledee/Tweedledum choice offered us by Democratic/Republican politics-as-usual is to work for a resurgence of independent working class militancy. Revitalizing an autonomous, organized, revolutionary labor movement in this country has absolutely nothing to do with supporting labor unions. That the staid American Federation of Labor-Congress of Industrial Organizations (AFL-CIO) dominated US union movement has bought into and been bought out by the powers-that-be ought to be clear to anyone concerned by now. One of the leading strike breakers for the interests of corporate America, this arthritic labor federation invariably suppresses working class militancy by purging its most radical members while disciplining the rank-and-file to a very conservative agenda. The AFL-CIO's support for US military intervention in Vietnam was no aberration; it has consistently backed the government's imperial adventures around the globe from the second World War on up to the present. Historians such as William Appleman Williams have gone so far as to classify the AFL-CIO the junior partner in the US's *de facto* corporativist governance between big govern-

ment and big business. The recent election of Service Employees International Union's (SEIU) Sweeney to the federation's presidency will do nothing to change these realities.

John Sweeney was noted for the innovative "Justice for Janitors" campaign organized by the SEIU, and is now notable for dislodging the AFL-CIO labor dynasty started by Samuel Gompers and continued by Gompers' hand-picked successor Lane Kirkland. Kirkland resigned under pressure from a number of powerful unions in the federation, among them the United Mine Workers, American Federation of Teachers and SEIU, ostensibly for "irregularities" in administration and subservience to corporate management. Kirkland's personally selected successor, Thomas Donahue, went down to defeat in what AFL-CIO reform supporters are touting as the first step in revitalizing organized labor in the US. Sweeney promises to make the federation less cooperative and more militant, hinting that tactics such as civil disobedience are an option. (10-26, *SF Chronicle* [*SFC*]) His commitment is not so much to the AFL-CIO as it is to unionism.

Like Sweeney, much of the Left still has not comprehended the bankruptcy of unionism in general. Leftist strategies for the working class range from radicalizing the existing union movement from within to building revolutionary unions outside and independent of today's established unions. Sometimes much is made of the distinction between trade unions and industrial unions in the overall theory of unionism. The championing of unionism in turn is intended either to "build the party," to create a dualist working class structure where political party and labor union share control (*a la* De Leon, Gramsci and Gorz), or to develop working class syndicalism where labor unions are expected to govern society "after the revolution."

Yet the very structure of labor unions tends to de-emphasize the political issues in the working class while emphasizing purely economic demands. Who owns and controls production, indeed the need to abolish wage labor and capitalism altogether is downplayed and such things as wage increases and improved working conditions take precedence. It is no coincidence that perhaps the most radical union movement in history, the Spanish anarcho-syndicalist Confederacion Nacional del Trabajo (CNT) prior to Franco's fascist takeover in 1939, continually had to battle against strong tendencies within its ranks to convert the confederation into a labor body solely dedicated to economic issues. The quasi-vanguardist Federacion Anarquista Iberica (FAI) anarchist affinity organization was established in 1927 precisely to maintain the anarchist purity of the CNT. Furthermore, the CNT/FAI began the Spanish Revolution in 1936 completely in support of social revolution, actively participating in the heady, popular land and industry expropriations of March-July. By September 1936, the CNT had joined the Generalitat government council. The CNT entered the central government unreservedly by November 1936, with several prominent CNT/FAI members accepting Republican ministerial portfolios. And despite the abortive Barcelona uprising of May 1937, the CNT/FAI fully participated in the Republic's reversal of the gains of March-July 1936, dismantling the Spanish social revolution at the base and helping to form the Council of National Defense in the final days of the Republic. This tendency to become more and more conservative the greater the stake attained in society is natural to all institutions, not just unions.

This is in no way to demean the courageous, combative efforts of working people. Frequently, the most militant examples of working class struggle are rank-and-file efforts to form labor unions. As such, we need to participate in these battles of the class war, always with the open and honest intent of moving them beyond unionism. The first step in this is disabusing folks of the myths of unionism. Organizing the working class is not for the purpose of "defending the rights of workers" or of "getting our fair share" or even of "building revolutionary unions." The reason for organizing working people is to achieve power. Raw, uncompromising power. Because working class organization is collective in nature, we're talking about social power here. And social power is the basis for the self-emancipation of the working class as a class.

A couple of other points should be made. Anti-statism needs to replace anti-imperialism. Lenin defined imperialism as the highest stage of capitalism, and Mao sought to equate the struggle against imperialism with the struggle for socialism. As Mao's peasant armies encircled and conquered China's cities, the rural Third World by analogy must rise up to isolate and eventually strangle the metropolitan first world. So far, that has not happened. Almost fifty years of "national liberation struggles" have amounted to zip. With or without the "socialist bloc," each and every successful "national liberation struggle" one-by-one has accommodated itself to the world market and to the power of international capital. It's one big market economy, and everyone wants to trade. The industrialized first world never had to worry about some developing Third World socialist fist closing in around it to grab away the Third World's plundered resources, cheap labor, and expanding markets.

The exigencies of the world capitalist economy are enforced upon the Third World by the economic power and military might of the first world. And though considerably weakened, the US remains the imperial center of this world economy. Rather than showing solidarity with "national liberation struggles" that bottom-line want to have the choice between whether to buy Coke or Pepsi, we should work to overthrow the US government. Such anti-statist activity would do far more to liberate the Third World than anti-imperialist support for Third World nationalism ever will.

Anti-capitalism, not anti-colonialism, needs to be a priority as well. Apart from the anti-colonial emphasis upon support for self-determination, which amounts to support for nationalism, focusing on anti-colonial struggles badly skews the issues of racism, sexism, homophobia, etc. I'm not naive enough to believe that discrimination based upon race or gender began with capitalism. Both have a history stretching back as far as there are human records. Capitalism's *modus operandi* of heightening competition between atomized individuals exacerbates racism, sexism, homophobia and the like to a fever pitch. People in competition with each other for food, shelter, jobs and other basics thus have convenient scapegoats to blame for their problems. What's more, the powers-that-be can play the "race card" and the "gender card" to keep us fighting each other instead of attacking the real enemy, namely capital. Similarly, if the capitalist ruling class finds it in their interest to eliminate discrimination based upon race and gender, for instance to head off an anti-racist/anti-sexist social movement, it would do so in a New York minute. Abolishing capitalism will not automatically solve these social problems, but it'll make them a whole lot easier to deal with.

Let me acknowledge that, without past militant unionizing efforts in the US, we would not have the 8 hour work day or the 40 hour work week, unemployment insurance, Social Security, safety and health laws, etc. And yes, I'd rather have these things than not. If I had cancer, I'd sure as hell want top notch medical treatment, a real comfortable bed, nice strong drugs, and all that good shit. But on the whole, I'd rather not have cancer in the first place. Capitalism is nothing less than a cancer upon humanity, and upon the planet.

COLUMNS

Well, the column after I say I'm going to do more news oriented stuff turns out to be one long rant, starting off with the Democrats and Republicans no less! Several shorts under "All The News That Fits" follow.

...ALL THE NEWS THAT FITS...

THERE'S THAT HAND IN YOUR POCKET AGAIN... Plamen Petkov in Las Vegas, NV has sent along a couple of clippings. Seems that Congress is prepping for one massive land giveaway. That's public lands, lands supposedly owned by you and me. Bills establishing political commissions to look into closing or selling off some national parks, a whopping $1 passed to manage California's Mojave National Preserve, millions of acres of Federal lands to be turned over to the states potentially for sale, letting grazing dominate the Federal range for next to nothing in fees and without regard to environmental impact, failure to reform the giveaway 1872 Mining Law which allows giant mining conglomerates to claim public lands for as little as $2.50 per acre; our elected officials are showing their corporate capitalist marionette strings (9/5, *Chicago Tribune*). And for all of you absolutely certain that native peoples are just naturally ecological, consider that the Inupiat Eskimos are at the forefront to open Alaska's North Slope to oil drilling so that they can get the jobs. The Gwich'in Indians 150 miles down the road are afraid that the drilling will ruin the calving grounds of the migrating caribou upon which they depend, but the opening of the Arctic National Wildlife Refuge has a good chance of passing, as Congress is hungrily eyeing the $1.4 billion in leases for "budget balancing" purposes (9/10, *LA Times*). Let's see if we can balance Congress on an ice flow...

THAT GIANT CRUMBLING SOUND... It's been a continuous roller coaster ride for Mexico since I last commented on our southern neighbor. From depressing lows on October 26, the Mexican stock market and peso started on a rebound on the 27th, in part after the PRI-dominated government freed suspected EZLN rebel leader Fernando Yanez Munoz (10/28, *SFC*). This unnerving instability produced yet another government plan to boost the economy, a new pact signed with labor and business to control prices, limit salaries and cut public spending (10/30, *SFC*). Along with Zedillo's announcement of a sweeping, austerity overhaul of the nation's social security system (11/2, *SFC*), this amounts to more of the same; attempting to pull the country out of its economic troubles on the backs of Mexico's poor and working class. What's more, it doesn't seem to be working. Rumors of a coup sent Mexico's peso plummeting to new lows (11/9, *SFC*). Meanwhile, in the US, Attorney General Reno announced the formation of a new "border czar" position in order to regain control of the border (10/15, *SFC*). In addition, she announced the formation of a Port Court in San Diego to prosecute and deport undesirable aliens (ones with criminal records, drug smugglers, repeat border crossers, anyone using fraudulent documents), the opening up of more detention space to house nonviolent illegals, and the reassignment of more Border Patrol agents to San Diego County. Don't stand too close to the border, you might be hit by a piece of the falling Mexican government...

WHERE THERE'S SMOKE... After ABC caved on an anti-tobacco industry story under threat of a $15 billion lawsuit from Philip Morris, CBS decided not to run a "60 Minutes" interview with a former tobacco company executive critical of the industry who had signed a nondisclosure agreement with Brown & Williamson Tobacco Corp. (11/9, *SFC*). CBS got a lot of heat for its decision, but that didn't seem to give them any more backbone. A CBS-owned television station in LA, KCBS pulled a California state sponsored anti-smoking ad from the air because the ad says that tobacco companies know that nicotine "hooks" their customers (11/11, *SFC*). Now, if only the Callie Cartel had such clout...

WHO'S POLICING THE POLICE?... The fact that the CIA knowingly passed on the misinformation and outright lies of Soviet double agents to three presidents has been an ongoing scandal (see 10/31 thru 11/10 *SFC*). More chilling is that the police regularly scan computer databases for information on suspects, something that a lawsuit contesting that such scans amount to illegal search and seizure may or may not change (10/15, *SFC*). Governor Wilson recently authorized wider wiretap powers for California police to include cellular phones and modems (11/1, *SFC*), and the FBI has proposed that telephone companies be made to modify their new digital and optical equipment to allow the Bureau to tap as many as 1 in 100 phone lines (11/2, *SFC*), with the cost of such equipment changes to be passed onto the consumer. In other words, we'll be paying for the FBI to wiretap us. Sort of like helping the police by beating yourself up...

ONE STEP FORWARD, TWO STEPS BACK... While the jobless rate nationwide has dropped to 5.5%, with fewer people receiving welfare checks and food stamps (11/4, *SFC*), workers' wages and benefits rose only 2.7% in the past 12 months as employers gutted their health care benefits. According to the Labor Department, this is the worst year on record, and according to a study done at Fordham University the social health of the US is still declining (10/16, *SFC*). The Index of Social Health follows 16 categories of US life, and the index for 1993 shows 6 categories improving, 8 declining and 2 remaining the same, for an overall worsening in the quality of life. That flushing sound is the American dream going down the toilet...

IT'S ALL THERE, IN BLACK AND WHITE... On average in 1990, white males lived to 72.7 years, while black males only lived 64.5 years. Out of 100,000 people, 52.9 black males had AIDS, compared to 16.7 white males in 1991. 32% of black males between ages 20 to 29 were in prison in 1994, in contrast to only 7% of white males. 72 black males out of a population of 100,000 were homicide victims in 1991, this against only 9 white males. Black males earned $14,982 annually per person (1994), and $34,196 in a married couple (1992); the figures being $22,669 and $42,738 respectively for white males. High school graduates age 25 and over amounted to 67% for black males and 81% for white males in 1992, with the figures for college graduates for the same age group in the same year being 12% for black males and 25% for white males (10/15, *SFC*). Lots of color contrasts for a "color blind" society...

POLITICS-AS-USUAL, REPUBLICAN STYLE... The GOP has had more than its fair share of embarrassments lately. In order to get its Medicare overhaul through Congress, the Republicans had to promise hundreds of millions of dollars to the medical industry (doctors, laboratories, pharmaceutical companies, medical equipment manufacturers) in relaxed Federal regulations (10/15, *SFC*). Then GOP leaders had to promise last-minute subsidies and other pork to various Republican factions to quell an internal Republican rebellion against the GOP budget (10/26, *SFC*). After all this, the Republicans have left many programs untouched; sacred cows such as Social Security and defense spending, not to mention the $100 billion in annual subsidies and tax breaks to corporations and hundreds of wasteful government agencies according to the libertarian Cato Institute (11/27, *SFC*). As a consequence, and according to a *New York Times*/CBS poll, the public rejects proposed GOP tax cuts by 3 to 1, and GOP Medicare cuts by 2 to 1. Fully 81% of those polled don't believe that the budget will be balanced by 2002 using the GOP's plan (11/26, *SFC*). All that cigar smoke in those back rooms must be fogging the vision of the Republicans...

COLUMNS

THE WAFFLE STRIKES AGAIN... On 10/17, Clinton "confessed" that he raised taxes "too much" in his first budget in 1993 (10/18, *SFC*). Then on 10/19, Clinton said that raising taxes in 1993 was "the right thing to do" (10/20, *SFC*). Anybody got a spare spine they can lend the president?...

Well I guess I'm due for another pop column right about now. I missed last month and even though I'm illin' at the moment from something I swear I caught at the recent Fastbacks/Pearl Jam rock concert extravaganza (serves me right huh), I'll give it a go. I also saw Sonic Youth and Fugazi in the same span of this week too. So not only am I beat, I also have to deal with hiding from Tim Yo. Not really, but if he jumped all over those folks for goin' to that Jawbreaker cruise booze fest., who knows. What's one more shot?; Jawbreaker, dudes, blowin' it. If I read one more local interview where the boys explain their new stance and dissin' the people who feel disappointed by it, i.e."fuck'em", even though we know these are the people got them there in the first place. Although considering the new LP hasn't charted (industry talk) in its first two months I guess it may all just be small talk after all. By now you've hopefully forgotten that I casually mentioned Pearl Jam. Hey,it was free (for me at least), they took on Ticketmaster (although they kinda lost), they don't do videos (anymore), they don't deal with the rock press (no wacky Spin covers). Like Pearl Jam needs my fucking endorsement! In this age of the punk rock revival in a mainstream sense, it's pretty sad that a grunge band is the one that sticks to it's ethics. The Fastbacks were good too.

I need you pop band's new releases. If you make my top 10, yet have no distribution what so ever, I want it, I need it. At least send me a god damn price list. Will someone start carrying Walker and Skimmer records? Whatever happened to bands getting their releases to Epicenter or Blacklist? You know what I like by now, don't make me beg (although it's a distinct possibility if limited pressings are involved). Wow, this is like my longest reviews intro ever! If in the future I jump right into the reviews please try to remember this endless prelude.

First up is a bunch of re-issues. Although I usually control myself on re-issues, i.e. not listing great records from 15 years ago in my current top ten, this batch is cool. The POINTED STICKS "Part Of The Noise" CD on Zulu Records (1869 West 4th Ave., Vancouver, BC, V6J 1M4, Canada) is great new wave-ish pop from the '79 era. A comp that features their earlier punkier singles, straight new wave LP stuff, and unreleased stuff. "Out Of Luck" is a classic. Also on Zulu Records is The MODERNETTES "Get It Straight" CD. Classic power pop punk from this also '79 Canadian combo. Raw pure pop with great tunes. Check out "Confidential". Pretty much everything they put out with some live tracks tossed in. Get these or don't even consider yourself a pop wimp. The DOGMATICS "1981-86" CD on Vagrant/Shredder,(Vagrant, 2118 Wilshire Blvd.,#361, Santa Monica, CA 90403) is great roots-ee pop. Hollow-body guitar punk from this early 80's Boston band. This includes everything these guys put out. Cool stuff with a slight 60's feel without getting fashion conscious. Last of these re-issues is the SLUDGEWORTH "Losers Of The Year" CD on Lookout (PO Box 11374, Berkeley, CA 94712). A greatest hits-like comp of their best released and unreleased stuff. Awesome early 90's Chicago pop punk featuring Dan Vapid of Screeching Weasel. Not as snotty as Weasel, as this has a more melodic feel.

If there's a current local fave on the Gilman circuit, it's gotta be AFI whose "Answer That And Stay Fashionable" LP on Wingnut Records (1442A Walnut St., Suite 59, Berkeley, CA 94709) is pretty damn cool. This is snotty, this is tight punk rock. A great live band to boot. Sing-along and pogo. Another good local band, at least based on this release is NOTHING COOL whose "Don't Tell Me What To Do" CD on Clearview (2157 Pueblo Drive, Garland, TX 75040) is good pop-ish punk. "Loser's Hall Of Fame" rules, I mean with words like "I tried to go to college, wasn't good to go, ditched my education for a fucking Queers show". Dudes, you're singing my blues. An amateur-ish feel at times, which is just fine. Fine for a band that sings my blues. The 30 AMP FUSE "Wind Up" CD on Darla Records (625 Scott Street #303, San Francisco, CA 94117) is good buzzsaw power trio punky pop along the ways of the Buzzcocks and the Goo Goo Dolls. Basics chords played at a good quick tempo go well with the strong melodies. The NEW SWEET BREATH "Supersound Speedway" CD on Ringing Ear Records (9 Maplecrest, Newmarket, NH 03857) is decent Superchunk and Archers of Loaf type of stuff done in a power trio way. This has that fuzzy type of production without dipping into that lo-fi sound.

And now for the mod pop segment of the show. THE STRIKE "Danger" 45 on Johanns Face Records (PO Box 479164, Chicago, IL 60647) is a very hip single with a great B-side "Take Action". This has a punky feel like a cross between The Odd Numbers and Chelsea. Great mod stuff from Chicago? The Bay Area's great ODD NUMBERS have a new single "The Easy Life" on the hot Detour Records (PO Box 18, Midhurst, Sussex, GU299YU, England). Full-on Jam sounding stuff here with one of these guys best tunes ever. Also on Detour is THE SHREDS "Brutally You" EP. This is raw mod stuff from a band that looks all of 16. Youthful vigor for sure that is almost '79 punk sounding. A very strong set of mod singles here. On a lighter note, The RED DYE NO. 5 "Not Again You" on Candy Floss Records (130 Sutter St., 5th Floor, San Francisco, CA 94104) is a great 2nd single by these folks. A heavier Velocity Girl type sound here with a cool noisy version of Blondie's "Heart Of Glass" on the flip. Having seen these guys and a gal this summer, a strong full length must be near. Also on Candy Floss is the POASTAL "Here" 45. A little more jangle here with soft gal vocals. Still fuzzpop none the less. A more UK Shop Assistants/Heavenly feel on this cool 2 songer. The ACTIONSLACKS "Tugboat Mutiny" EP on Permanent Records (6116 Colby, Oakland, CA 94618) has a spunky Chills/Flying Nun feel. 3 tunes with quirkiness ablaze. A strong debut single from these locals.

Winding down, the McRACKINS "Life, Hey Mikey" EP on Shredder (75 Plum Tree Lane, #3, San Rafael, CA 94901) is a good release with a great A-side and two punked out cover tunes on the flip. A strong power pop punk comeback after some so-so releases following their debut LP. Last up is the J CHURCH "Nostalgic For Nothing" double LP on Broken Rekids (PO Box 460402, San Francisco, CA 94146). The one with the cute Asian girl sexist cover. Rumor has it that the girl from those Aerosmith videos was the first choice but Lance came up a little short in the money department and cool punk singles for trade meant nothing to her. Just a rumor. Wrong column. This is a singles comp which comes in very handy. All those tough to find gems are here. I'm glad these guys and Rocket From The Crypt put out these type of comps. Total pains to keep up. A great experience.

See ya later.

COLUMNS

It's kind of tough writing this column because I used up all the good dirt in the last column and I haven't got enough for a whole one. So start sending stuff in!!!! OK, the best thing I heard all month is that ***Sam McPheeters*** of Born Against/MRR fame, has a handlebar moustache. Someone will probably be like, "Big deal I knew that months ago." But hey, this stuff is important, ya know. Also in the punk looks dept., ***Civ*** of Civ, upset with a miscommunication in their original recording contract, announced that they are signing to another label. It seems that the contract originally promised a series of monoxidil treatments on the sale of x number of albums. Civ said that it didn't matter that he didn't want them anymore, it was just the principle of the thing. He decided on going with getting hair tattooed right on his head.

Joey Vindictive has a severe sinus infection, quite a rare case, that is dangerously near his brain. Thus he has had a cathoder installed in his heart to drip antibiotics into his blood stream. He said that he's going to release the sound of his sinuses being drained as a bonus track on their up and coming Lookout CD.

Rancid's getting rid of Matt, supposedly being replaced by ex-roadie and Bouncing Souls bass player Brian. ***Bouncing Souls*** are replacing him with a trained monkey.

Old people re-unite section. ***X Ray Spex*** getting back together with at least 3 original members. Touring with Shelter??? ***Dictators*** played a show with Joey Ramone singing a few songs. The original report I saw claimed that Matt Dillion and Henry Rollins were in the audience. I called my friend in NY who replied that the only people there were ex-members of Man-O-War.

Riverdales having doughnut problems on tour with Green Daty. They are on a major label soundtrack for the movie "Angus" along with Green Day & Wheezer. Rumors are that they have been offered a deal to be in "Rock n' Roll High School, Part Three". McCauly Caulken is to play Riff Randell's son, who falls in love with the guitarist and singer of the band.

Teengenerate are breaking up after the big US tour. It may be just a hiatus but it's too bad. I saw them live and they rocked steady.

Ian MacKaye lost his court battle with the City of Washington DC for not recycling. He was then told that he still owed fines for the time he was caught dumping the old motor oil from the ugazi tour van into a small stream near his house.

On the positive side of things, I hear that Amy from New York City's ***Nausea*** is studying to become a doctor to help the underprivileged. Now that's very punk rock.

Speaking of New York, I hear the ***Misfits*** played there on Halloween. They were selling everything from Misfits records, to Misfits dolls, collectable plates, Frisbees, and underwear. But the best product I heard of was the Glen Danzig blow-up doll. I wonder what Glen thinks.

Several months ago, Ben Weasel devoted his column to explaining to us why ***The Queers*** canceled their 3 week tour in England after only 4 shows (the explanation was something along the lines of "Duh... England sucks..."). Oddly enough, Ben neglected to write a column explaining why ***The Queers*** canceled their European tour one month later. After playing one show in Belgium, Joe King asked to be driven to an airport. He took the money they had made at the show and bought himself a ticket back home, leaving the other two members to fend for themselves. Luckily, Lookout paid for them to come home. Lookout also paid for the rental van for the whole one month tour, all ferry tickets which had been bought, the driver's salary, and commissions to all the promoters for every show which had been booked. No one at Lookout or ***The Queers*** offered any explanation for this, but I'm sure it's safe to assume that "Europe sucks, dude".

I also heard this, but am not sure if it is true. I hear that the ***Candysnatchers*** have decided to clean up their act. The have all quit drinking, and have joined local church groups. I even heard that the guitarist, Matt, may be studying to be a priest.

Well, that's about it for this month. Keep sending in that gossip.

Whoa folks, I have just been a bloody mess this month! There have been so many parties to attend and clubs to open and people to meet that I have not had one second to stretch. But gotta be seen or you'll be forgotten; you know how fickle some scenes are... The only new space I recommend is called Ritual (takes place at the Trocodero on Saturday nights). Fetish attire is strongly encouraged. In fact, street clothes are not allowed in the second floor Kinky Klub. But never fear, if your chaps and g-string are at the cleaners, they'll let you in if you drop your trousers. Makes it a better space to have scenes without all those lookie loos poking around. And if you're wondering about those new movies that say "you *can* take things too far..." don't hold your breath. Just a lot of hyped up hollywood dicks trying to cash in on the new found popularity of sadomasochism. Why do all the women sadists in movies end up killing their lovers? If we really did that, who the fuck would we have left to play with?

Letters!!! I'm getting them all and if I haven't answered yours yet, it's coming. Just a general comment before I begin. A lot of letters I receive go on and on describing a bad scene you've had or a negative first time experience. And then you ask me, "is this what sm is all about?" C'mon y'all, if you just had boring-ass bad sex with a premature ejaculator, would you write to me and ask me if that's what fucking is all about? Just like there are bad lovers and good lovers; there are bad players and good players. We're not all trained professionals, not even close. Just because you had one bad experience with sm, don't blame the play; the scene will only be as good as the players involved. Know what you're after before you start playing and then don't stop trying til you're satisfied. Cuz if you have to ask, "is this what sm is all about?," I guarantee that you need to keep looking.

Dear Queenie,

Ever since I can remember being interested in sex, I've always had the craving and interest in sm. I've practiced light bondage with a few of my previous lovers but neither of us were experienced enough to know exactly what to do or rage full on. I then met a guy who made no secret that bondage and full-on sm was his life. One night, I'd had a few to drink and we ended up going to his room- he went straight to a big wooden chest and took out a long black leather crop. He asked me, very seriously, to take off my shirt and obligingly, I did. Then he asked to take off my shoes and jeans. I was giggling the whole way through because that's the way I am. I hopped on the bed and asked why he was being so serious and he didn't answer. He said, "C'mon you've been wanting this.." And yes, I thought I did. He started whip-

ping my back in what he thought was a "light" beating. It hurt and I said "ow" a couple of times. It went like this for a while but I felt like being silly and playing around. So, I turned to take the crop and that pissed him off. He then commanded me to undo his jeans. He hit me to give him a blow job, which I did, but it only turned him off. So he told me that I was boring him and to get dressed.

The question and advice I ask is am I a complete failure? He was so fucking serious! He wouldn't smile or give in. Now I am afraid to get involved with another "expert" for fear of being stupid and silly. Should I expect this kind of vibe from somebody else who's into sm? You're input would be greatly appreciated. Thanks, D.W.

Dear D.W.,

Are you a failure? You meet a guy that treats you like shit and you ask me if you're a failure? Honey, please. You're just a novice that took a big leap into the middle of an abyss with the wrong person. Sm may or may not be serious. It's your fantasy- you get to make up the rules. Personally, I like to inspire a little fear in my bottoms. It's a mindfuck. It helps them willingly give me their power; something they have trouble doing if they think they can control me. But at the same time, I make sure that they know they're calling all the shots. Cardinal rule in erotic play-the bottom controls the scene! Obviously your gentleman friend didn't respect that.

Since you never got a chance to talk to this guy prior to playing, you learned the hard way that he likes his play different than you prefer. And he never learned that this was your first time. Let me offer an outside perspective: When this romantic soul took you home and started to play, you willingly submitted. He took the dominant role and started to set the scene. You, the submissive, then started to giggle and act silly. How is he supposed to know that you're "just this way?" He could have assumed that you were embarrassed and didn't know how to act, or that you were being a brat that needed more discipline, or that you were testing him. Still engaged in the scene, he becomes more serious and stern to let you know that he expects submission and wants you to obey. Or, he may have just been a dick. I don't know. Since you were there, you know best if he was just playing with you or actually being abusive.

In the future, if you want sm scenes to be fun, find people who like their sex to be fun. But don't give up because of one guy. Try it again and see what you're comfortable with. But before any scene, TALK! What do I want? What do you want? What are my boundaries? Does "ow" mean stop or does it mean good? (I know if someone can make me say "ow," they're doing something right...) Sm is not taking someone's power by force; it's giving it up willingly to the other. So, to answer your question, no, don't expect this kind of vibe from anybody else who's into sm. If you encounter it again, walk away first, then giggle and act silly.

Dear Queenie,

Hi, I'm an 18 yr. old girl very interested in sm/bd. Luckily this man (27 yrs old) I'm having sex with (my first) has quite a bit of experience in this area. He once left a girl hogtied on his bed for 4 hours... Unfortunately, he has shown no interest in this with me. When I mentioned, oh so casually, how I'd like it if he cuffed me to the bed, he just looked at me. I'm not sure I have any chance of convincing him to do anything out of the ordinary with me. Ok, so I'm new at this actual intercourse thing (never without a condom, he's so responsible!) but I know how it all works. Right now sex is so vanilla and I'd prefer chocolate...

Anyway, suggestions, ideas, advice, encouragement, stories you think I'd like would be 100% appreciated. Living in the midwest eats it. Amelia

Amelia,

I don't know what his problem is... If I had a novice dying to be taken to the other side, I would be polishing my handcuffs this very second. But knowing that there is somewhat of a skewed dynamic going on between you two, not only in experience but also in age, I understand his hesitation. Sm relationships can only be successful between two equals. And, although you may feel that you're ready for this type of erotic play, he's right to be cautious. Especially if he has already revealed to you that sm play for him is not primarily sexual but an act of control. If he feels that he's already in the controlling role, adding dominance and submission will only fuck with the power dynamics even further. But if you know that this is what you want, stick with it girl! If you've only been dating for a short while, establish a mutually satisfying and trusting vanilla relationship first. He'll be more willing to listen to your desires if he cares about you and is concerned about your pleasure. And be gently persistent about telling him what you'd like to try. Tell him why pleasing him turns you on. If he's the dominant you say he is, he won't be able to resist you for long.

Gotta go for now. Nothing makes ole queenie happier than to think that there are lots of budding sm players out there that just needed a kick in the butt. Well I'm happy to do the kicking. Hope to see you in the Kinky Klub

STRANGE ORZE

C-O-U-N-T-D-O-W-N TO THE MILLENNIUM

John J. Kohut

Wild Dog Packs Over Moscow, Master Sorcerers, Curses, Come to Chernobyl, Too ill to die, Stonehenge now On Line, Bigfoot hair study, "50 Dollar Man," Don't listen to your computer (OK, listen but don't always obey),..... Run!! It's Cat-Dog!!!!.....

Life In The Other Superpower

• The World Bank announced that industrial pollution in the former Soviet Union now kills an estimated 30,000 people each year. The report suggested that more than half of the deaths could be avoided by improving air quality over 18 cities.

• In October the former Soviet Republic of Azerbaijan experienced the worst subway accident in history when 289 people died. The government blamed "outdated Soviet equipment" for the incident in which trapped gases in an ill-repaired subway tunnel beneath the capital, Baku, were ignited by a spark from a faulty overhead high-voltage cable. The blast put a hole in the roof of one subway car and filled the entire train with flames and thick smoke. Fire and poison gases from burning seat padding, floor coverings and other synthetics kept rescuers at bay. Hundreds of survivors were forced to spend the night in the tunnel surrounded by the flames and gas.

• According to the Moscow daily newspaper *Moskovsky Komsomolets*, packs of wild stray dogs are roaming the capitol, engaging in vicious turf battles over "spheres of influence" in the central part of the city. Citizens walking at night often encounter packs of strange crossbreeds with wolf's eyes and huge paws, according to the newspaper.

• Many of the millions of refugees fleeing civil wars in various parts of the former Soviet Union have decided to settle in the radioactive region around Chernobyl rather than face the terrors of war. People are being drawn by vast rich (and radioactive) farmlands in the region as well as the numerous abandoned homes.

Don't Know Why, But This Creeps Me Out

As of this past Halloween, Internet users can now experience the mysteries of Stonehenge over their home computers. The ancient stone circle has been mapped out in rich detail so that users are able to see the positions of the sun, moon and stars when the stones were first placed

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and at anytime since.

Sleep Tight

According to a Senate hearing in early November, Japan's Aum Shinri Kyo cult, responsible for the Tokyo subway nerve-gas attack, tried repeatedly to purchase materials for making nuclear and chemical weapons in both the United States and Russia (21 trips). The cult possessed $1 billion in assets and bought eight Australian mining leases in search of plutonium.

Those Iranian Moderates Again

A 31-year-old Iranian man wagered his father $33 that he could go out in public dressed as a woman and ride in the women-only section of a public bus without being detected. He was wrong. An Islamic court sentenced him to 20 lashes, saying that his stunt was "obscene and against social norms."

Let's Get Some Pea Soup

According to a *Newsweek* poll, 66% of adults say that they believe in the existence of the devil and more than one-third say that they have been tempted by him. Among "Born Again" Protestants, 85% believe in Satan, 59% blame him for crime, and 43% blame him for the gay-rights movement.

George Delvecchio, 47, a convicted murderer on Illinois's death row has asked for a stay of execution because a recent heart attack has left him too ill to be killed. Delvecchio says that his medication and his level of incoherence make him unfit for execution. In 1977 he murdered a six-year-old boy and raped the boy's mother.

Lock Your Doors!!!!

Residents of Wyoming County, West Virginia, have flooded the local emergency dispatch center with calls reporting catlike howls. This came after several raccoon hunters reported seeing an unidentified animal they described as half-dog, half-cat.

A teenager in Nashua, New Hampshire, lost two teeth after they were caught in a basketball net as he tried to dunk a ball. Lifetime Products, the manufacturer of the net, is giving him a $50,000 settlement.

Two "master sorcerers" were extradited to Qatar from Cairo in November. At the request of Qatari security men, Egyptian authorities blindfolded both men before escorting them aboard a Gulf Air jet at Cairo International Airport. The Qataris feared that the men would otherwise "throw a spell" on the plane. The sorcerers were accused of using black magic to obtain $30 million from Qatari businessmen.

The Israeli magazine *Jerusalem Report* published a story the week before the muder of Yitzhak Rabin stating that a rabbi who was expert in the ancient Jewish mystical study of the "kabbalah" had put a curse on Rabin on October 3, the eve of Yom Kippur. The magazine warned that the "curse generally works within 30 days." The magazine concluded: "That puts the expiry date for Rabin or the curse in early November." He was assassinated on November 4.

Bigfoot Roundup

Ohio State University researchers are using DNA analysis on tufts of hair found in a Pacific Northwest forest after an incident in which three men (two former forest rangers) spotted a group of "Bigfoots" just 100 feet away from them at night.

A 59-year-old computer systems manager for the Navy in Newport, Rhode Island, admitted that he shot his female coworker in the neck after his computer screen flashed the message "Eliminate barriers to quality."

An armed man wearing a Halloween mask tried to rob the Cedar Glen Golf Course clubhouse in Saugus, Massachusetts, but fled after one patron pulled off his mask and the others laughed at him.

Won't Be Long Now

The Billion Channel Extraterrestrial Assay (BETA), an 84-foot radio telescope in Harvars, Massachusetts, was turned on in late October. BETA, the earth's largest receiver, will scan the heavens in search of intelligent life. The project, funded by the Planetary Society and other private groups, costs $40,000 a year to operate.

A tractor-trailer tipped on its side and spilled two 16-ton air-conditioning units onto a train track in Fairfax County, Virginia, blocking train travel in two directions. The driver of the rig, Richard D. Spillers, was issued a summons for failing to control his vehicle.

Attention! Don't Do This!!!!

Two members of the Japanese rock ban Piass drowned after jumping into a Tokyo river during the filming of their debut music video. The two were filmed jumping off a 20-yard high bridge into the river along with 10 others. They never resurfaced.

Well, Somebody's Going To Heaven

A man known only as "Mark" or "The 50 Dollar Man" appeared for at least three consecutive Wednesday's in October along San Antonio, Texas's skid row, handing out $20- and $50-dollar bills to homeless men from the window of his pickup truck. "Mark" identified himself to the *San Antonio Express-News* as a former homeless man who struck it rich in business and wishes to remain anonymous. He has since delivered supplies to city homeless shelters, paid the weekly rent for folks living at a Salvation Army Shelter and offered a truck for use in delivering meals to the homeless.

Kohut's latest book is Stupid Government Tricks, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.

Let's talk blank cassettes. Most normal people don't know that much about blank cassettes, however your demo tape master should be on a good tape, if you want it to sound okay. It's really very simple- ignore all the bullshit on the covers of the blank tapes. 'High bias', 'low noise', 'high frequency', etc. is all buzz phrases that amount to nothing. There is only one thing you need to look for on a blank tape, and that's what type it is. They'll all say Type I, II, III, or IV. Type I is the worst, and type IV is the highest quality. That's not to say that some type I's aren't better than others, but for the most part, that's all you need to know.

For our first review, JACK WITH KILLER have sent me 2 demos of intense, manic thrash with screamed vocals and a very pissed off attitude. These guys are great, and anyone who likes OUTO, LIPCREAM, S.O.B., etc. should check them out. 1-17-21-205 Katakura/ Kanagawa-Ku, Yokohama-Shi/ Kanagawa, 221, Japan. THE YAPPERS play good, straightforward punk. What makes a punk band stand out from all the other punk bands is charisma. If a punk band doesn't have charisma, they'll never amount to much (on the other hand, what makes a hardcore band stand out is originality and intensity. You gotta have it, folks). YAPPER has charisma, and I bet they'll go far. 8 songs, decent production. 6269 Apache Plume/ Rio Rancho, NM 87124. TARBELLY are still doing the SCREECHING WEASEL thing, tho' with a little more originality than most, and without quite so many of those annoying leads. They're catchy enough to stand out, now if they were just a bit more original, they'd be real good. 10 songs, good production. 762 Upper James St. Suite 136/ Hamilton, Ont./ L9C 3A2 Canada. HOOLIGAN FACTION play decent poppy punk with a crunchy guitar and some memorable progressions, but not a lot else to set them apart from the other punk bands. They have definite

potential. 4 songs, decent production. 1114 N. Frederick St./ Arlington, VA 22205. OUT OF HAND play extremly fast poppy hardcore with emotional vocals that I like pretty good. Much better than most popcore bands, a lot of power and emotion, but still a little too much woa-oooh's. 6 songs, decent production. 3110 Mesa Verde/ El Paso, TX 79904. Next up is FACE ACHE, who belt out some pretty good hardcore with good breaks (very 80's influenced), along the lines of DEEP WOUND, but they throw in some weird stuff here and there. Pick it up. 7 songs, decent production. The Flat/ Silver Court, Silver Street/ Boston, Lincolnshire/ PE21 6JR U.K. THE BEAT OFFS have a song called "We Wanna Sound Like The Queers", and I really shouldn't have to say more than that. If you like the QUEERS, you should pick this tape up, because it's full of Queery goodness. 8 songs (including a Queers cover tune), decent production. Via Ferretto 42/18/ 16143 Genova/ Italy. DIESEL BOY play humorous punk with a small dose of charisma and a small dose of SCREECHING WEASEL. Pretty good stuff, 8 songs, decent production. 320 West 3rd Suite 127/ Santa Rosa, CA 95401. THE OUIJA BOREDS play punk rock along the lines of MAD PARADE- mid paced and very rockin', not a lot to make them stand out. 5 songs, good production. P.O. Box 1246/ Roselle, IL 60172-0673. THE BLACK MARKET FRUITS play catchy hardcore with style and a little originality, which makes them pretty damn good. Not a lot more has to be said, except check them out. 5 songs, decent production. P.O. Box 48151/ 3575 Douglas St/ Victoria, BC/ V82 7H6/ Canada. THE UNION play punk of various paces and styles- they pretty much cover the spectrum. There should be something for almost anyone into punk on here. 6 songs, good production. 2588 D El Camino Real #191/ Carlsbad, CA 92008. FOILED AGAIN (should have named their demo "Curses!") play speedy pop punk (a little like BAD RELIGION). Melody and sing-songy vocals reign on this demo. 5 songs, decent production. Glockenstr. 30/ Dusseldorf/ Greece.

Now, G.G. Allin fans take note: VOMITOSE played with him some, and now they're putting out a demo. Imagine if MOTORHEAD went punk and played MEATMEN lyrics- that's these guys. A little G.G. inspiration on songs like "I'm Gonna Rape You" and "Watch Me Kill" 13 songs, decent production. Includes an exclusive chat with G.G. Allin. P.O. Box 9561/ Wyoming, MI 69509-0561.

That's all for this month, folks. Write me if your bored, and send them snotty punk and hardcore demos. P.O. Box 2584/ Conroe, TX 77305.

Teenage Suicide

WITH NICK FITT

High school. It's not just four years of brainwashing and conditioning, it's the source of some damn fine stories, the birthplace of many good ideas and a catalyst for mental reactions.

School is often compared to work. Comparing those two is like comparing apples and turkeys. In work, you have real responisibility. The work you do actually saving your ass and feeding you, whereas in high school all you do is shit all day long that does nothing other than buy your college coupon, other wise known as a high school diploma. Also, if you get called a "cocksucking homo" by a co-worker in front of your supervisor, the asshole coworker is likely to get in some kind of trouble. In high school, this kind of shit is actually encouraged.

Lemme start at the very begining (according to Maria, a very good place to start)

I'm sitting in the office for the 2nd time today. Mere moments ago I was released from the office after being suspendsd for three days for not telling on a girl who was here under a false name. The principal admitted he wanted to "make an exarnple of me" and denied that any other students or teachers knew (he was later quoted by the paper as saying that he was "disturbed that so many teachers and students knew and didn't come forward), yet I digress, that is another story for another day.

I get called in by the Dean of House II (it's the way our school is set up, by houses, I'm in House I). "Nick, get in here PRONTO!"

I walk in and sit down.

"Have you been calling people names, Nick" The dean looks down on me menacing1y.

"Nooo..." I say and really have no clue what she's talking about.

"You didn't call Mike Hill names?" She's getting more violent.

I know well who Mike Hill is. Mike is a racist. Mike is a member of the Hitler Youth USA. Mike Hill is a junior member of the White Aryan Resistance. Mike Hill is a pen pal of Tom Metzger. Mike Hill is the kid who draws swazis all around school and accuses anyone who disagrees with him of being a Jew (which I am).

"No." I say firmly.

"You didn't call him a racist Nazi pig?" She says.

"Nope. I called him a Nazi." I say flatly.

"THAT IS A NAME!" She yells at me. "READ THIS" she bellows throwing a piece of paper at me. I read it. It goes kind of like this;

Dear Jewish Faggot,

I'm going to rip off your dirty kike head and smear a big swazi on the wall for Hitler. I'm gonna make sure the whole school sees your faggot blood. If you ever call me a Nazi (that fucking Jew word) again I will kill your hooknosed, cocksucking ass.

My dean speaks up slightly in my defense "It was confiscated by Mr. Sutherland. I think we ought to get you boys in peer mediation."

I speak up "Why? There's nothing to work out. He's a fascist! He's a racist! He's going to kill me! These guys don't fu- mess around."

"Watch your language young man." My dean says. She doesn't say anymore.

"I'm going to go talk to Mike. We'll talk about this when I get back." Says the superbitch who runs House II.

I wait around and she finally re-enters.

"Mike says you called him names. Why do you think he's a Nazi?" She asks accusingly.

"Didn't you read the note." I say.

"He said it was just a joke. I know Michael. I think you're the Nazi."

That is the most fucking ridiculous thing I ever heard. First of all, I'm Jewish. Second of all, I'm an anarchist. Third of all, my father is a communist. "Mike is a Nazi! He wears a Rebel Flag!" I am starting to yell.

"That's a southern pride thing. Mike is frorm Texas." She says.

"He wears a flight jacket."

"Are you telling rne that he's a Nazi because he wears a jacket?" She is getting more and rnore angry.

"He hangs out with Nazis!" I say.

"I hang out with Protestants and I'm a Catholic. Does that mean I'm not a good Catholic?"

NOTE: GOOD CATHOLIC = OXYMORON

I can't think of anything more to say. She's ignoring all my arguments. She then chimes in with "You're the one with shaved head and big boots. It anyone is a Nazi I think it's you."

"I'rn a JEW!" I yell.

NOTE: Around these parts people think "Jew" is a racial slur for a person of the Jewish race/religion.

"Then why are you using a racial slur? I'm Irish. I don't call myself a Mick" She says. Boy is this bitch stupid.

COLUMNS

"I'm JEWISH." I say.

"What difference does that make? You think Jewish people can't be racist?" She says.

She points to my knee "You're the one with the Nazi patch on your knee."

I have a Crass patch on my knee.

This is the part where I give up entirely.

She looks at me. "Normally harassment of students carries a five day suspension. Since this is your first and hopefully last time, I'm going to recommend you for three days."

Later, the prirlcipal comes into my geometry class. He says he sides with me, but the decision must be upheld. He says he is also a Jew and would love to help me out. He says I should help him.

"I know Mike is a Neo-Nazi." He says. "Do rne a favor, put him in his place for me. Call him for what he is. "Don't back down to this kind of racism and oppression."

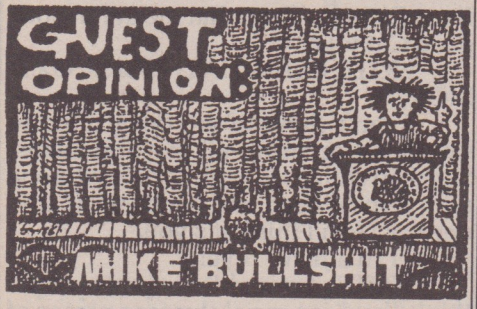
I nod politely and think "Aren't you the guy who just fucked me over?"

I go home and enjoy a six day vacation.

My parents didn't agree with why I was punished, but grounded me for the duration of the suspension anyway.

ENDNOTES

1. My zine, "Teenage Suicide" is available for one dollar post-paid. It's a little on the small side but good. Mixed with personal and non-personal stuff and humor. Nick Fitt, 404A South Main St, Attleboro, MA 02703.
2. Los Crudos and the Pist are the greatesr punk rock bancis ever to walk the face of the planet.
3. If you're ever around Attleboro, visit the Emerald Square Mall in North Attleboro. They have a corporate punk rock store called "Hot Topic". T-shirts run for twenty dollars, as do independent CDs. They sell Crass T-shirts. They sell Subhumans T-shirts. Drop by and heckle their sorry asses like I do every Friday night.
4. High school punks are still better than other punks.



On the ninth of October my birthday came around again. I've never been one to celebrate my birthday, or almost any other holiday offered, but it appears anyway, regardless of my interest.

The ninth of October is also Columbus Day. That fact has always been a major turn-off, as if I did celebrate my birthday, I would somehow be sharing the festivities with this man who I do not see in a positive light, yet who has been mythologized and venerated by our society.

But the two days following the ninth of October, especially this year, were far more memorable in my eyes, and had much more impact on me.

The eleventh of October is National Coming Out Day. When this began and who began it are facts that I do not know, but I also do not care. This day is a day that I share with my gay brothers and lesbian sisters, the ones I am close to and the ones that I cannot stand and the ones who I have never met, never will, and don't really care about anyway (and there are many in each of those categories). Every year I make an effort to come out to everyone around me, for often it becomes easy to let up and slip back to an existence where one is assumed to be heterosexual. I feel it whenever I pre-censor what I'm going to say, for fear of safety or loss of some perceived social standing. Coming out is a never ending process, and it must be that way.

And the tenth of October also has significance, but perhaps only this year (although I have no doubt that on that day, somewhere, at some time, there was some major catastrophe or massacre or riot or celebration, or overthrow, or charitable act performed, so obviously significance exists for others), as the Supreme Court sat down that day to hear the arguments in the case against Colorado's Amendment 2. For those living in too punk a world to keep up on current earth shattering events, Amendment 2 is designed to insure that gay men, lesbians and bisexuals do not get any protection from discrimination in that state. It was drafted by the radical religious right (specifically Colorado for Family Values and Focus on the Family, 2 rabidly anti-gay groups) and voted into effect by ballot initiative in Colorado in 1992. Implementation of this amazingiy insulting and unconstitutional amendment to the state constitution was halted by the Colorado Supreme Court. Then the state appealed, and here we are.

It almost certainly will not be until 1996 when we hear the nine judges issue their verdict. I am hopeful, perhaps in a naive way, and think that right will win out over wrong, and Amendment 2 will be struck down. I cannot fathom this not happening, and hope that I am not setting myself up for a big fall.

For 9 years later, I'm still trying to get over the Supreme Court's last major decision of relevence to gays and lesbians, Bowers vs. Hardwick. In that case they decided that its fine and dandy with the federal constitution if states decide to outlaw consenting sexual acts between adults. 5 out of 9 judges essentially decided that gay men and lesbians have no right to privacy.

And the funny thing is (if it really is funny, and not merely a travesty), after the decision was over and done with, some of the staffers working for one of the judges came out of the closet. They had discussions with the judge, letting him know how the decision will affect their lives - and the lives of all gay and lesbian Americans. So this judge, who had no real opinion on the issue when he cast his NO vote, recanted it. Unfortunately, it was too late.

Too late. If those staffers, those few individuals, had come out a bit before the decision was handed down, we would not have any goddamn sodomy laws in this country. I would not be a criminal, an unapprehended felon in some states, just because I have sex with men.

So for me, National Coming Out Day has much more significance than my birthday. I don't care when I was born. I do care about the actions that I can take to change this planet for the better. I do care about thepower that individuals hold potentially, waiting for release.

Thankfully, there are lots of us who care. It is our hope that come next year, the Supreme Court won't let us down... again.

One of the biggest dilemmas of new zine writers is how to get the word out about their zine. Believe me I had this same problem, and still do to some extent (my circulation is no where near those of the zines that I look up to and admire). It's not that difficult, you just need all of the right addresses. My only advice is to be very persistent and don't take rejection personally. I've been doing my zine for over four years now, and I've only recently started to have some success through distribution. Some distributors picked me up with issue 17, for example, even though I'd been sending them sample copies since issue six. May-

be i'm just not as lucky as everyone else. Never think that your zine isn't good enough to send somewhere for consideration - because the worst thing that can happen is that they say no, and they might just surprise you.

Besides sending zines to places like Factsheet Five and Maximum Rock N Roll to get reviewed (which is VERY important - I get a lot of orders through FS5), the next best thing to do is to send out a huge mass mailing to distributors to see if anyone is interested in helping you out. It's also important to talk to individual kids in different cities to see if they're interested in selling your zines at shows. And don't forget to try all the record and bookstores in your hometown. Just go up to the counter and say "Do You carry zines? Yes? Would you be interested in carrying mine?"

When you send your zine out, make sure to include on a piece of paper your name, address, phone, email if you have it, how much you want your zine sold for, and how much you would like to be paid for each (ie, how much of a discount are you going to give the distributor? Remember, they have to cover their costs, too. Most work on either a 50/50 split or a 40/60 split, but they can be flexible sometimes). It's also helpful to try and find out a little about the distributor before hand, like who they distribute to, what they'll pay you, when they'll pay you, and all of that.

This is a list of zine distributors that I know about who are reputable and generally good to work with - a good place to start. There are a lot of distros out there though, and you'll hear more about them as you get more into distributing. There are reasons that I don't work with some which may not apply to you, and there are many who I have not listed here just because I have no experience with them.

This first section includes distros that I work with currently and would highly recommend. The contact name or zine buyer is listed after the name of the distribution. A lot of places that I've listed will only take 5 or 10 copies, but it's a start, and if you've got ten people taking ten copies, that's pretty good.

• AK Press Distribution (Ramsey). I like AK Press a lot, mostly because they're nice guys and very good to work with. It isn't hard to get them to pay, and they're pretty laid back. AK Press is really a distributor of political/radical/activist literature, but they do carry a few zines which they sell mostly through stores, and sometimes in their mailorder catalog. They regularly take between 35-40 copies. (Box 40682, San Francisco, CA 94140, 415-923-1429)

• Atomic Books. I just started working with them so I don't know how good they are at paying, but I can tell you that they have a mailorder catalog as well as a store in Baltimore. They have a very good reputation and carry a wide variety of zines. They take around 10 copies on consignment to begin with. (229 W. Read Street, Baltimore MD 21201, atomicbk@clark.net)

• Epicenter Zone (Gordon). EZ is the punk rock store in SF whose ads you always see in MRR. They have a good selection of zines and books, are fantastic with payment, and normally take 5-10 copies to start. (475 Valencia, Second Floor, San Francisco CA 94103).

• I Love You Distro (Sean Gustilo). I Love You is a small distro that takes about five copies of a zine on consignment. He sells through the mail and at shows and things in Philadelphia, and is okay about payment. (POB 228, Glassboro, NJ 08028).

• Primordial Soup Kitchen Mailorder (Sean Guillory). PSK is a small time mailorder, and he normally takes between 5 and 15 copies of zines. Carries all types like punk, political, personal, sex, literary zines and even comics. Very organized and good about payment. (POB 1312, Claremont, CA 91711-1312, no_name@delphi.com)

• Read Until You Die (Gavin). Gavin is really cool. He sells zines at shows and through the Somber Reptile, and from what I hear has a pretty good thing going. He takes about 5-10 copies and pays pretty regularly. (24906 Georgia Tech Station, Atlanta GA 30332)

• Tower Magazines (Doug Biggart). Tower is sometimes considered the "major label" of zines, and distributing through them can be controversial. They do carry a lot of the well established punk zines like Second Guess and No Longer a Fanzine and even Sty. They're good to work with because they take a large quantity (over 100 copies, usually more), distribute your zine nationally to places that punk distros don't reach, and have a pretty set payment schedule. They're pretty picky, but keep trying. They tend to like zines that aren't sloppy, are stapled, have color covers or a good print job, and are generally more "professional," but not sleek. (2601 Del Monte Street, W. Sacramento, CA 95691).

• Tone Deaf Zine Distro. Now, I can't get away without mentioning my own distro, leaving it out would be a little too obvious. Tone Deaf is zine only (well, I do carry two books, sorry), pays up front, and takes 10-20 copies of zines to begin with. I sell through the mail and through a local store called Joe Books. I'm really picky about what zines I carry, I only takes ones that I love and find totally inspiring. Even with that Jimitation I usually have 20-30 titles in the catalog at one time, because I like a variety of different kinds of zines. (POB 3593 Columbus, OH 43210, angel+@osu.edu)

This second section includes distributions that I have experience with but don't work with currently. I would still recommend trying them out because your experiences will probably be different then mine.

• Mind Over Matter (Edith). You may have seen their ads in MRR - I don't know much about them, except that they are mainly a retail store and I think they also do mailorder (I could be wrong). (1710 Central Avenue SE, Albuquerque, NM 87106)

• Quimby's Queerstore (Steven). Quimby's is a store in Chicago that also has a large catalog or mailorder. Don't let the name mislead you - they carry more than just queer zines. (1328 N Damen, Chicago IL 60622)

• Wow Cool (Marc Arsenault). Wow Cool carries comics mostly but has been carrying some bigger or well known zines like Cometbus. They distribute to stores and through the mail, and can take 20-50 copies or more. Not very organized and sometimes lax with payment. (48 Shattuck Square #149, Berkeley, CA 94704,wowcool@wowcool.com)

Here are a FEW that I haven't worked with yet, but that other people recommend:

• Profane Existence: Mostly anarchist/activist stuff. Disorganized. (Box 8722, Minneapolis, MN 55408, (612) 377-5269).

• See Hear (Reuben). A retail store in NYC, very picky about what zines they will carry. (59 E. 7th Street, New York, NY 10003, (800) 487-1132)

And finally, the addresses for places to send your zine for review (Besides MRR):

• Factsheet Five, POB 170099, San Francisco, CA 94117-0099.

• Queer Zine Explosion, POB 590488, San Francisco, CA 94159 (queer only).

Keep in mind that most distributions pay on consignment, not up front. You won't be seeing any money for a while. It's important to keep track of what you send to whom and on what day - so that when a distributor doesn't pay up you can call them and bitch them out. And remember, one of the best ways to distribute is to have your friends in other cities sell a couple copies at shows. It works.

Above all else, don't forget to ask questions of distributors and of other zine writers who you know. It's all a continual learning process. Try to keep your integrity and remember you never have to change anything for anyone. If

you want to know more about certain distros, need help starting one yourself, or need to reach me for any other reason, you can write me at the TONE DEAF distribution address. Good luck! Jen Angel

If you've got a bunch of experience to share with younger people trying to get their own project going, please send us an article of a similar nature on some other aspect of putting out a zine, records, doing a distro, etc.

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Damnation "No More Dreams" LP/CD $6/8.50
Embrace CD $8.00
Fifteen "The Choice of.." CD $8.00
Frodus "Fireflies" CD (DC Spazzcore!) $8.00
Frodus "Tzo Boy" 7" $2.50
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Fugazi "Repeater" "13-Songs" "In On the Killtaker" CDs $8.00 each
Hoover "Route 7" CD $8.00
Lifetime "Hello Bastards" CD $8.50
Lungfish "Pass and Stow" CD $8.00
Main is Bastard/Sinking Body 7" $3.00
Make*Up/Slant*6 split 7" (coolie) $3.00
Make*Up "R U A Believer" 7" $2.50
Moss Icon "Ilybumum" LP $5.50
Naked Angels "Smiling in..." CD (yeah) $8.50
Nation of Ulysses "13 pt. Program" & "Plays Pretty" CDs $8.00
Queers "Move Back. Home" CD $$8.00
Rights Reserved "S/T" 7" $3.00
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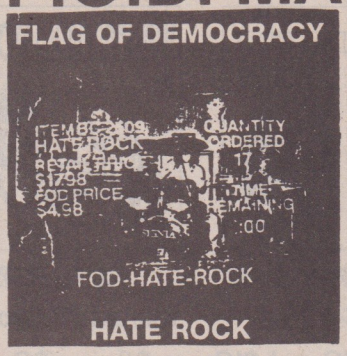

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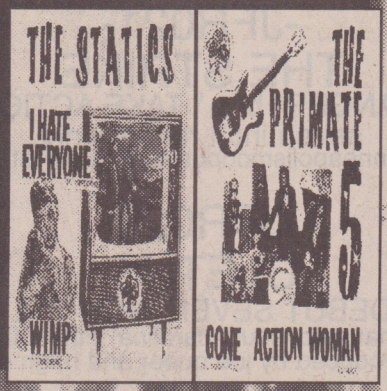

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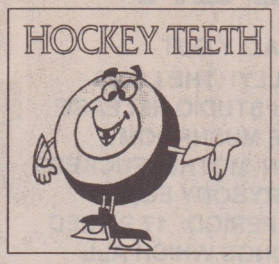

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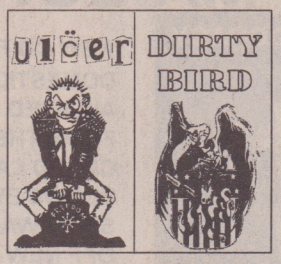

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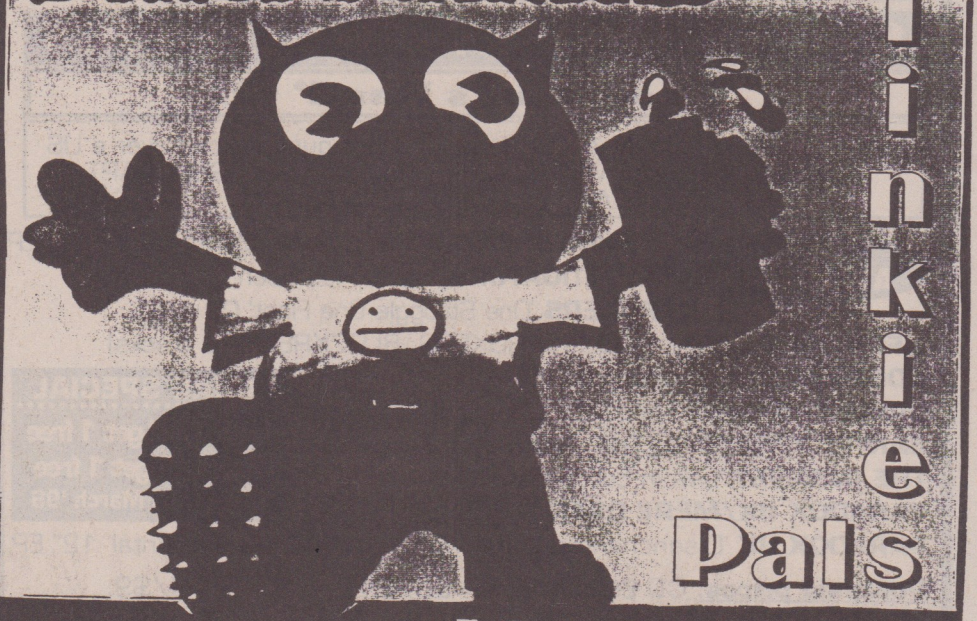

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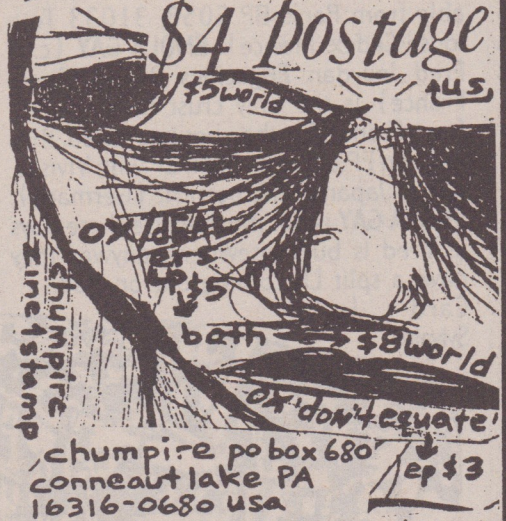

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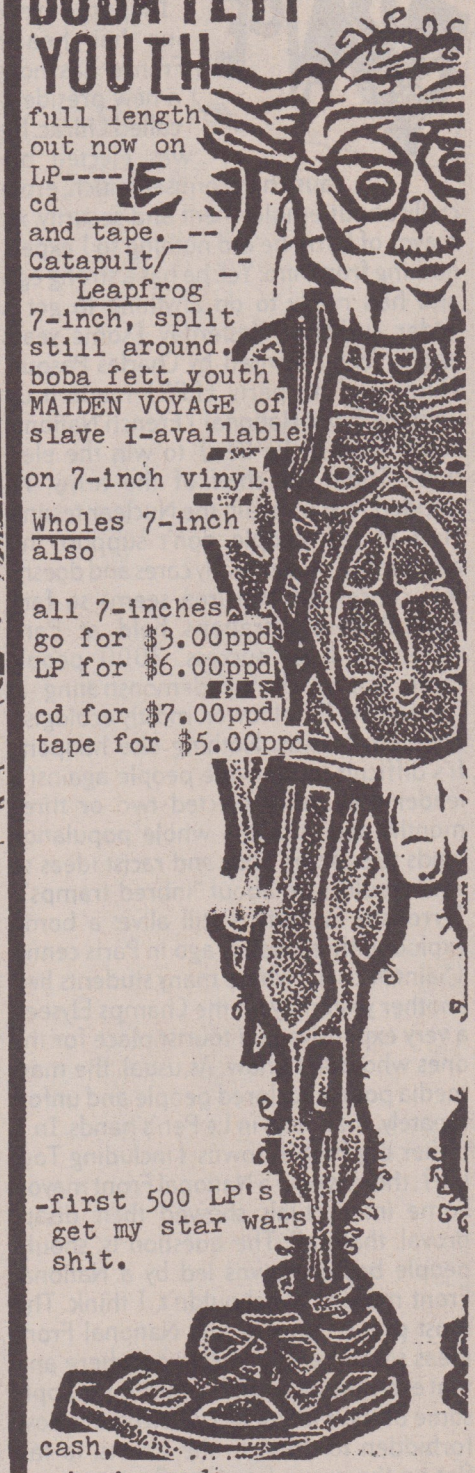

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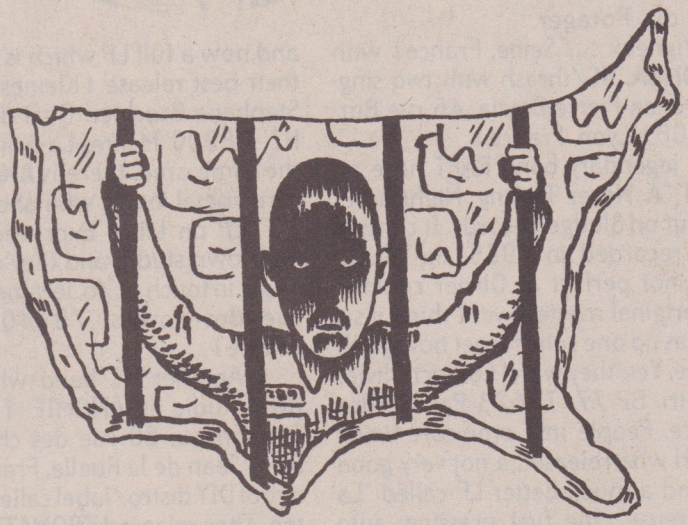

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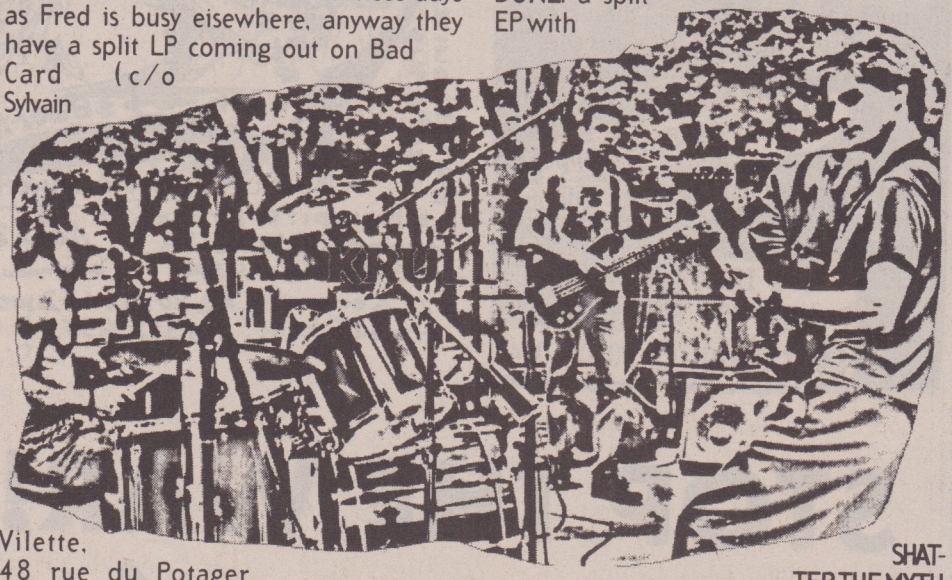
Scene reports

I suppose every one has heard France has now a new president called Chirac. He was elected because he promised much, especially about employment and security. As mayor of Paris, he did nothing so I expect nothing from him. Yet, he has a strong ego and he's ready to do anything to get a wider audience. Yesterday (some years ago in fact), advised by Charles Pasqua, Chirac and his party (RPR) made it up with the Front National (French National Front, lead by Le Pen) to win the elections. Today, as chief of the army, he decided to start again the Nuclear testing. Most of the people don't support this attitude but no one really cares and doesn't feel concerned. Mururoa seems so far... Several demonstrations held at Paris weren't a huge success. 2000 people came last week for demonstrating in front of the Eiffel tower, mostly ecologists and communists. Nothing else happens. It's difficult to motivate people against a leader they easily elected two or three months ago. Also the whole population tends to support poor and racist ideas so who would care about "inbred tramps"? Terrorism in Paris is still alive: a bomb exploded three weeks ago in Paris centre (Saint Michel) where many students live, another yesterday on the Champs Elysees, a very expensive and tourist place for the ones who don't know. As usual, the mass media point at colored people and unfortunately, that plays in Le Pen's hands. In 3 rather big French towns (including Toulon), there is now a National Front mayor. Some intellectuals showed their disapproval, that's all. The question is: should people boycott towns led by a National Front mayor? We shouldn't, I think. The most preoccupant is that National Front ideas spread easily a bit everywhere and that even Socialists and Communists apply some of their ideas: in 13 towns, it is now forbidden to drink in the streets, to fall flat on the ground, to beg. Our representatives can't prove jobs and lodging to an ever increasing number of penniless, so they decided to hide/ban them. What a program! Don't expect another May '68 for soon but I'm sure there is an opportunity for an alternative way of opposition. Wait and see.

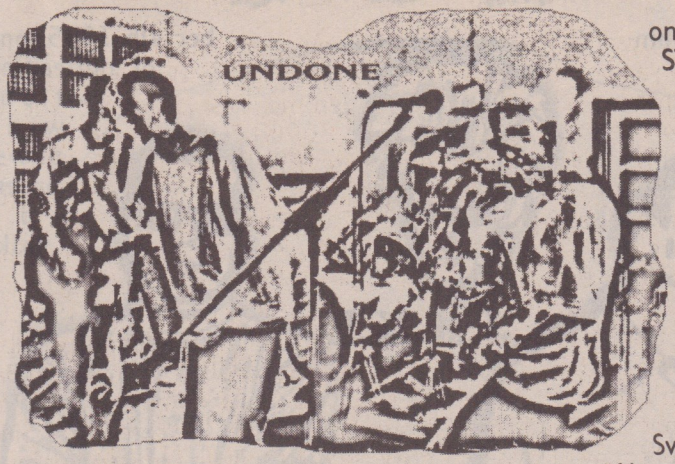
Like the population, the French scene doesn't really feel concerned by its environment. Here and there, it's often white middle class kids who believe hardcore started with Ebullition and/or Biohazard. No real political consciousness. At least, this has a social function and let their post adolescent caprices express in a so-called alternative way of consumption. Well, straight to the point: in my mind, the most interesting French band was **VOMIT YOURSELF** (brutal grind with some death parts). Before they split, they released a split LP with their side band **ENOLA GAY** (available from Panx, BP 5058, 31033 Toulouse Cedex, France). **ENOLA GAY** (c/o Fred Jourdan, Engachies, 32000 Auch, France) is the only crust band hailing from France, for the ones interested, they have an EP out and a split EP with Vivisection of Japan) on Ecocentric (Germany). **ENOLA GAY** is not much active these days as Fred is busy eisewhere, anyway they have a split LP coming out on Bad Card (c/o Sylvain Vilette, 48 rue du Potager, 91270 Vigneux sur Seine, France) with **COCHEBOMBA**, HC/thrash with two singers (c/o Jean Pierre Davila, 46 rue Burdeau, 69001 Lyon, France).



SHATTER THE MYTH

The legendary band **RAPT** have an LP called "A Never Ending Nightmare" coming out on Sludge Records. It consists of songs recorded in 1985, the sound quality is not perfect as Olivier couldn't find the original masters, yet I think it's a cool idea as no one can't forget how godly **RAPT** were. Yes, they were! Contact Olivier Simonpietri, BP 77, 75623 Paris Cedex 13, France. People into emo-core won't miss **IVICH** who released a not very good first EP and a much better LP called "La Mort Heureuse": the first pressing, auto released, is now sold out but you can get the repress from Libre Expression (c/o Olivier Lepine, 27 rue Charles de Gaulle, 86180 Buxerolles, France). While **IVICH**'s singer is fighting (?) in Sarajevo, two other members recorded an LP for a Belgian label under the name of **VANILLA**, very US emo style (c/o Yann Maisonneuve, I villa Bergera, 94220 Charenton, France). Another emo band is **PEU-ETRE** which is currently working on its first EP (c/o Jerome Desmaison, 25 rue du marche, 86000 Poitiers, France). Always emo core: **FIGHT DA SUCKAS** (c/o Rodrique Montebran, 3 bis place de l'eperon, 72000 Le Mans, France), **CUT** (c/o Raphael Guitton, 38 rue Jean Bouchet, 86000 Poitiers, France) and **WEEP** (c/o Sebastien Lacoste, Lagrange, 33550 Capian, France) have a demo available, **THRILL OF CONFUSION** (c/o Sylvain Barbier, 3 clos de la Pommeraie, 78750 Mareil-Marly, France) released an EP. Since **FINGERPRINT** split up, Christophe is much more active with his other band, **UNDONE**: a split EP with and now a full LP which is with no doubt their best release (Kleines Madchen c/o Stephane Brochier, Quai de la Tour, Bat. H2, 78200 Mantes-La-Jolie, France). In the same area, there is **ANANDA**, a hardcore metal band who should release a 10" EP on Libre Expression. They have their own studio and they're cool people so get in touch (c/o Jerame Lacombe, 25 rue des voyers, 78440 Porcheville, France).

Another HC band who has got its own studio is **ANOMIE** (c/o Kathleen Simonneau, 80 rue des chalses, 45140 Saint Jean de la Ruelle, France), they run a cool DIY distro/label called Ape Records too. They released **TROMATISM** first (and probably second) EP, **COEXIST** EP (HC from Thionville) and are currently working on a EP compilation featuring Viktors Hoffnaren, Steine fur den frieden, **COEXIST** and **ANOMIE**. Also a Peace Of Mind/**ANOMIE** split EP will come out this fall. **TEARS OF A DOLL** (always labelled as ex **HEIMAT LOS** after all those years...) will record a LP before they split. **T.O.D.** is top



quality melodic and original HC. I like much this band. Too bad their EP was not well distributed. The rumour says all the **HEIMAT-LOS** songs will be compiled on a CD. Another old glory is **KRULL**, each time I listen to them they sound more metal and less HC, they added a second guitarist but what they would need first is a singer in my mind. (**KRULL** c/o Vincent Bouchard, 72 rue Dunois, 75( )13 Paris, France). **LES PARTISANS** play punk rock and have a 10 tracks demo available from Mathieu Jomain, I rue Gargantua, 69570 Dardilly, France. I don't know what **FILTHY CHARITY** become but the last time I've heard from them, they wanted to record a LP, get in touch with them for more information thru David Cammal, 43 rue Leo Lagrange, 13200 Arles, France. More bands worth mentionning are **CAUSE'N'EFFECT** - melodic HC (c/o Sandro Cargnelli, L'enclos du Manoir, 25 rue du Pont Creon, 14000 Caen, France), **PITFALL** - NY/HC (c/o Illegal, BP 64, 67061 Strasbourg Cedex, France), **INNOCENT BLOOD** - HC/grind (c/o Gerald Alberola, 5 allee des Cormorans, 56000 Vannes, France), **RAWNESS** - fast HC (c/o Jean Marc Moratille, 53 rue de Charolles, 71300 Montceau-les-Mines, France), **ONE SOLUTION** (c/o Eric Alarcon, 181 rue de Hausquette, 64600 Anglet, France)...

About labels, I'll start by mine: **Kids In A Bedroom Records**. **KBR** is a new label and I'm looking for old school HC recordings so if you can help me, you're welcome. Until I can get my own postal box (which is not easy), you can get in touch with me thru **Sludge**. Just mention "for Frederic" on the envelope. Speaking about **Sludge**, I must admit Olivier's label is the most active and also the most exciting one: **SUPPRESSION**, **SLAVE STATE**, **RUPTURE**, **DISRUPT**, **GENOCIDE**, **DEFORMED CONSCIENCE**, **SAUNA**, **MULE SKINNER**... all these bands are real killers ! Next **Sludge** releases include **EXCREMENT OF WAR/DEFORMED CONSCIENCE** split LP, Rajoitus EP (early Finnish HC a la Kaaos, the demo should be available soon on vinyl from Distortion, Sweden), **MULE SKINNER** "Abuse" CD (23 songs of ultra brutal grind), V/A "Regurgitation" EP... People who want to be sure to get all the **Sludge** vinyl releases should subscribe in my mind, it's 250 french francs or $50 to Olivier Simonpietri, BP 77, 75623 Paris Cedex 13, France (send cash or an IMO from your post office). Also a mailorder at the same address. Another very active label is **Stonehenge** (c/o Christophe Mora, 21 rue des brosses, 78200 Magnanville, France): Christophe's projects include **IVICH/JASEMINE** split EP (**JASEMINE** started after Christophe left **FINGERPRINT**, unfortunately they already split), **FINGERPRINT** "Complete discography" CD (yet, I think this will not include their first EP) and V/A "Autonomie" EP (featuring 4 French bands: **ANANDA**, **IVICH**, **PEU-ETRE** and **ROOD ARCH**). Eric from **REACT** (c/o Eric Wawrzyn, 83 avenue Aristide Briand, Appt. 10C, 92120 Montrouge, France) distributes Active Minds releases for France. **Angrr**, **New Wave**, **Ineptie** and another label I don't remenber co-released Revolucion X EP (Mexico) over a year ago so I'm not sure if they didn't stop or what. Anyway, Marc runs a distro and can be contacted at **Ineptie** c/o APMC, BP 6, 75462 Paris Cedex 10, France. Basically all or nearly all the labels have a distro. Also you can contact at the same address **New Wave**. Ludovic aka "petit poney" from ***Ras Le Bol*** zine has for project a benefit EP compilation including French bands like **ONE SOLUTION**, **COEXIST**, **ENOLA GAY** or **ANOMIE** among others. **URBAN ALERT** from Paris/Le Raincy was nearly non-existent during the last months so I think they'll stop soon. Maybe a last EP... who knows? **Thrash Records** from Le Havre stopped both the label and the mailorder. JP Lemarchand (route de Cleres, 76570 Limesy, France), **Spock** (c/o Guillaume Dumoulin, 112 rue d'Alembert, 38000 Grenoble, France) and Luk Haas (28 rue de Soultz, 67100 Strasbourg, France) also release records but none of them reached me so I suppose they're limited editions.

Very often Euro tours avoid France. I've no solution but standards bands (I mean without the R/S ego) should contact: **Maloka** (BP 536, 21014 Dijon Cedex, France), **Germain Routier** (159 boulevard H. Sellier, 92150 Suresnes, France), **ALTER** (c/o Sylvain Lattuga, 54 rue Marcel Cachin, 51260 Sauvage, France), **Philippe Fourcade** (Route d'Auch, 32200 Gimont, France - only brutal HC here), **CALM** (c/o Diabolo, 5 rue des potiers, 57170 Florange, France), le **Bar Associatif** (33-35 rue Francois Arago, 93100 Montreuil, France), **Twist Again** (BP 439, 25019 Besancon Cedex, France), **Apre Records**, **Stonehenge**. Michel "le vieux" Rose (65 rue du faubourg Bannier, 45000 Orleans, France) whose 40th anniversary occasioned a One By One/Sedition split EP, should be able to help you too.

Zines to mention: ***Earquake*** (c/o Frederic Leca, Le Menil, 88160 Le Thillot, France), ***Bruit*** (c/o Philippe Fourcade, Route d'Auch, 32200 Gimont), ***Les Faux Fils Du Thrash Bourrent*** (c/o Laurent Soudeille, 109 avenue Leon Blum, 63000 Clermont Ferrand, France), ***Chill Out*** (c/o Olivier Lacoste, Lagrange, 33550 Capian, France), ***J'ai Le Regret A La Joie Melee*** (see **PEU-ETRE** contact), ***Stonehenge Live*** (c/o Christophe Mora...), ***My World Is*** (c/o Yves Prigent, 65 Route de Montesson, 78110 Le Vesinet, France), ***Rad Party*** (c/o Stephane Delevacque, 135 ter rue Aristide Briand, 92300 Levallois Perret, France, also a good drawer), ***Alien*** (c/o Piotr Skotnicki, 44 route de St. Guerin, 73200 Grignon, France), ***Ras Le Bol*** (c/o Ludovic Hache, I allee Gabriel Faure, 60000 Beauvais, France), ***Realityofwar*** (c/o Michel Cebrian, 14 rue Nationale, 32390 Montestruc, France), ***Sanjam*** (c/o Yann Dubois, 9 rue des Mesanges, 35650 Le Rheu, France).

Well, that's all for now. This scene report was done with the help of Christophe and Olivier so thanks to them. I tried to include as much information as possible. I hope I didn't forget anyone, if so, just get in touch. I didn't include

various people that I'd label as greedy and brainless idiots, no time/space to waste. OK? All people who want to write me are welcome. Bye. Frederic.

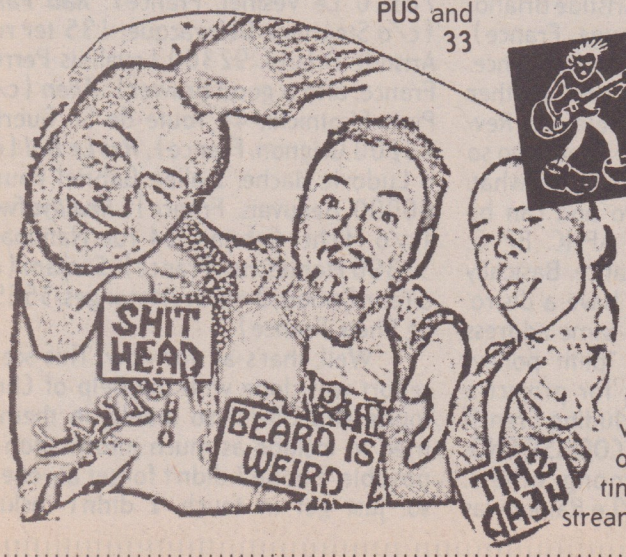
Greetings again from Latvia. As Mentioned in our report from 1994, the compilation LP of Baltic bands from the countries of Latvia, Lithuania, and Estonia is now available. It includes 4 bands from each country (12 bands total) and has songs in 5 languages. If you are interested in our part of the world, copies are $10 US post paid from Simon Butcher, A/K 73, Valmiera LV4200, Latvia, Europe. The LP includes **J.M.K.E.** from Estonia who will have a new CD out soon on Stupid Twins Records (Finland). Also on the LP are Lithuanian group **TURBOREANIMACIJA** who have two split 7" out, one on Luk Haas' Label, the other on a Belgian label. All other groups: **SMOGS, DILONIS, KONET'S KAPITALIZMA, WC NEWS, NOISEMURDER, GMC, POOLOY GLAANZ, THE SHITHEADS, GLASS SKY** are vinyl virgins, **INOKENTIJS MARPLS** have a track on Bullshit Detector №4 comp LP on Resistance Production (Switzerland).

This summer there were some concerts, and in Riga (Latvia), the home of underground music (really underground, in a basement) shut down. The club has tried to relocate but has lost its atmosphere. **Tornis Records** in Latvia are still going strong with many cassette only releases of punk, indie pop bands—contact: Tornis Rec., Janis Daugavietis, A/K 35, Riga LV1055 Latvia, Europe.

Also out soon will be a Latvia split 7" on French label Darbouka Records. It will include the two groups **VONOSONOLUPPUS** and **LTENYI PODONOK** and limited to 500 copies.

My weekly radio show continues to be heard across Latvian airwaves, thanks to the heap of bands, people who have so far sent in stuff (7", cassettes, CDs etc.) This has really helped out and we are always looking for more, even zines with interesting articles that I can read out on the air would be great, the address to send stuff for radio is: **Simon Butcher**, Terbatas Iela 1, Valmiera LV 4200 Latvia, Europe.

Last of all, no group has dared visit Latvia yet, apart from Hardheaded Soul (Holland) back in 1993. All You Can Eat from California are threatening to come in 1996, but we will see. I can set up shows (maybe 2 or 3), give you a place to sleep, some food to eat (vegans beware—the range of foods here isn't the greatest, plenty of potatoes and onions though), and hopeful we can make enough for petrol, bus, or train fare for you. Why do touring bands only visit the Czech republic? Probably because it's easy and safe—well, I challenge you to be a bit daring and come to Latvia. Write a few months in advance so I can set up something. Best times are March through October, otherwise you might freeze to death. Cheers, Simon Butcher



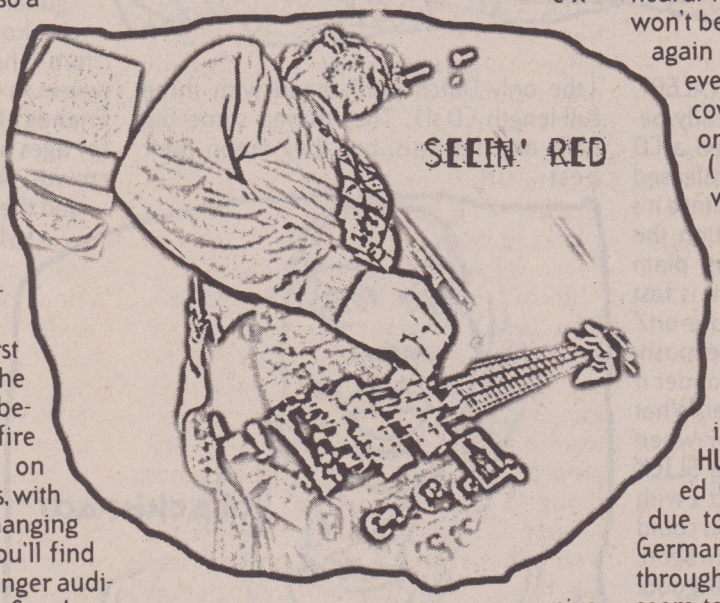
Hello dear reader, well I'm back after about 22 months with another scene report concerning the Amsterdam music scene. Several reasons urged meto write this. First of all, I'm going to the US this November, and I'm always afraid that Tim won't see me if I don't turn in a scene report. Secondly, music-scene-wise a lot of things changed over here. Thirdly, punk is getting a lot of attentionin mainstream media. This morning, october 4th 1995, one of ourleading nationwide newspapers 'de volkskrant' had a full-page-size article on punk, featuring the 45-years old former gUitarist of the **FLYIN' SPIDERS** (they opened for the Damned once!) and Diana Ozon (who co-founded the *Koekrant*, that reached its international fame, although it was usually written in Dutch, under the editor Johan van Leeuwen). Diana is a famous poet nowadays, and she writes excellent novels too. One is called *Kraker Jack* (Squatter Jack) and deals with the struggle for life for the main character Jack on the backgroundof being a real squatter.

Speaking of mainstream media, the magazine *Rails*, which is spread freely in the trains and is most likely to be read by commuters and your grandma, had a review of a New Bomb Turks record, mentioning MRR as 'one of the leading American magazines'. Fourthly, punk is dead. At a Rancid show I was talking to their singer. Afterwards a 16-year old girl comes up to me (she's all punk-fashionable, baggy pants, tough looking but still cute) and she asks me if Tim A. (Rancid) and Billy Joe A. (Green Day) are brothers. 'Of course!' I said. Hey, I made her day, she made mine. Finally, I just like doing scene reports.

So here we go: For tourist information, check out my scene report in MRR of January 1994. Not much changed. However, the squat scene is always vibrant. **The Kolk**, one of the most interesting places of the last couple of years, was evicted in January 1994. There's not much of a replacement. Most important nowadays is maybe the small squat Villa Omval (at Omval 45). They have a lot of gigs happening in their basement, and not just on weekends. They're the last old building in an area that is completely demolished to

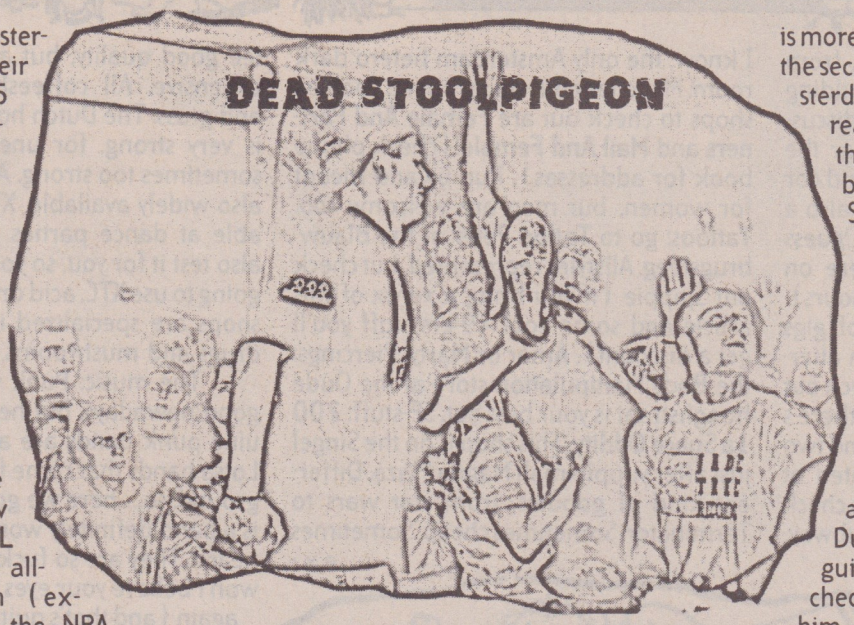
build two highrise office buildings, from which one is already built, and building the other one became subject of discussion. **De Vrankrijk** (Spuistraat, near the Dam) is doing gigs on Fridays and/or Saturdays, always benefits. There's also a bar, open on weekends 'till late. I guess you can also get information there on squat cafes (locations and opening hours). **De OCC** In It is putting on a lot of gigs (about 20 a month) varying from alternative rock, folk to hardcore, so check out their posters.In the same builiding there's also a volunteer-run sauna, cheap and two thumbs up! The OCC In It is located at Amstelveense weg 134. Also good to check out for gigs are the **Arena** (near subway-stop Weesperplein), which is also a youth hostel, and the PH'31 (prins hendriklaan 31, not too far from the OCC In It, both located near the vondelpark). Don't forget the bigger places **DeMelkweg** and **Paradiso**. De Melkweg is very good on Saturday nights (dance hall night), Paradiso's live sound is always shitty, but their VIP-clubs on Fridays are okay.

Cool bars-department: First of all, the **Soundgarden**, on the Marnixstraat somewhere in between a police station and the fire department. Especially good on Thursdays, Fridays and Saturdays, with a lot of the local scenesters hanging out. On the Lijnsbaansgracht you'll find **De Korsakoff**, with a slightly younger audience then the Soundgarden. Good on weekends (Sundays are okay). Both de Melkweg and De Korsakoff are goodplaces to pick up, or to be picked up (for hetero's). Next to the Korsakoff is **De Kroeg**. They have gigs every night, varying from blues to funk to rap to ska to hardcore. Supposedly, by the time you read this, De Kroeg will be transformed into a bar called Meloe Maloo (new owner thus new music?). Across the street of the aforementioned Vrankrijk is a bar called **The Minds**, open till very, very late for diehard scenesters (Scream basically lived there whenever they came over on tour). If you're gay, check out the Trut, 'cos it's always happening (Sunday nights, find the address by yourself, for instance at the COC, a homo-info centre with bar and dance nights on the Rozenstraat). If you wanna get laid, or go beyond your own sexual limits, check out **Hellen's Place** (at the end of the Overtoom on the left side). This is a female friendly 'sex-bar', mostly hetero oriented, and has, as far as I know, the only Amsterdam hetero dark room. Miscellaneous-department: Cool sex shops to check out are **Female And Partners** and **Mail And Female** (check phone book for addresses). Run by and meant for women, but men are welcome too. Tattoos: go to **Tattoo Peter** at the Blauwbrugsteeg. Allstyles represented, but check out Sjappie (if you bring a xerox of this article and some cool 49-ers stuff you'll get a discount), Amar or Marty. Piercings: the **Body Manipulation** store at the Oude Hooghstraat is your best bet. SF-stuff: **2001 a Space Oddity**. This shop is on the Singel just after yuppie-mall Magna Plaza. Different kind of goodies, from star wars to Terminator. Sometimes cheap, Sometimes expensive.

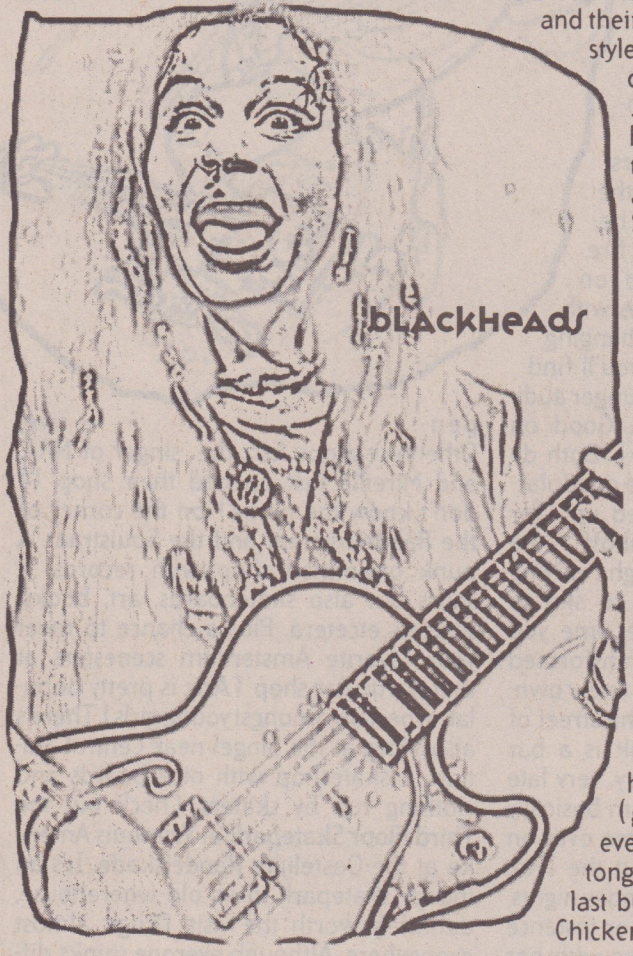


Other nice shops: Aziz, the singer of NRA, and Mireille just opened their shop (I don't know the name) on the corner of the Raadhuisstraat and the Spuistraat. A punk orientated shop with records, t-shirts but also skateboards, art, books, gadgets etcetera. Plus a chance to meet your favorite Amsterdam scenesters at that particular shop (Aziz is pretty popular, especially amongst young girls) There's also **Vibes** at the Singel near Central Station. A skateshop with nice boards and clothing run by skaters. Check out the **Third Floor Skatepark** at Vrieshuis Amerika at the Oostelijke Handelskade. It's an indoor skatepark in an old wherehouse, definitely worth the visit. Drugs: almost everywhere. Although everone thinks differently, drugs are illegal in Holland. However, the use of marihuana is allowed, as long as you don't carry more than 30 grams (one ounce). Don't buy any street drugs, larger 'coffeeshop' (this is a Dutch synonym for grass-retail) chains guarantee good quality, but are usually a little expensive. All coffeeshops sell hashish and grass. The Dutch home grown Skunk is very strong, for unexperienced users sometimes too strong. All other drugs are also widely available, XTC is always available at dance parties (where they can also test it for you, so you'll know if you're going to use XTC, acid or whatever). Some shops are specialized in so-called smart drugs and mushrooms.

The music: Punk wise it is not that good nowadays, but hey, how many genuine punk bands are around elsewhere. Lotsa bands that came from a punk background, so.....here we go. **THE WARTHOGS** is a band definitely worth being seen and heard. They are so fucking punk that you won't believe your eyes and ears. I felt 15 again (and that's quite a while ago). It's even hard to tell which songs are covers (Damned, Ramones and so on) and which are their own songs (if there are any). Excellent band, with a cool drummer and female singer. **BREZHNEV** are pretty punk too, with lots of mid-eighties hardcore influences. Although they've been together for over ten years now, they still draw small crowds. They just put out a CD called In "Vladiwostok". Also releasing a CD is the metal/heavy rock band **FACEHUGGER**. Their CD is already recorded (I heard it was awesome) and is due to be released in January by the German label Massacre. They've gone through a couple of line-up changes, but seem to have a steady line-up now, with Susan on drums and Maureen on bass. Also set back by numerous line-up changes is the band **BREAKSTEP**. A while ago they released a pretty decent demo called "Down and Out". Straightforward 1-2-3-4 punk rock with that early eighties hubbahubba feel (from way before the chuggachugga feel). They are a three piece now, with the guitarist of THE ABSCONDED on drums and vocals (BREAKSTEP, Conradstraat 118-II, Amsterdam, Holland). More line-up problems with the band **BLACKHEADS**. They started last December, with ex-members of BETRAY (just like BREAKSTEP by the way) and DO OR DIE (a verywell-known band in the European squat scene). Their singer Ursula (also known from San Francisco bands VIRGIN DEATH SQUAD and GüRTH) just moved to Germany. They are auditioning singers right now. They also finished a demo with their slow, alternative rock, with a heavy hardcore influence (Jingo DeLunch meets Helmet?). BLACKHEADS, Woestduinstraat



36-II, 1058TE Amsterdam, Holland (their demo is $4, or $5 for airmail). Other new bands on the block: **JONUS** is a three piece, with weird music. Punk? Industrial? Intellectual? Who knows? I think they're more than okay. Despite their non-descriptive style they are one of the most exiting new bands. **DEAD STOOL PIGEON** is a new all-star band with (ex-)members from the NRA, MANLIFTING BANNER and HUMAN ALERT. They started a year ago, and already before their first show they recorded a CD called "This World" that will be released on an (of course) German label. Since it's a shitty label, I won't even mention the name here (sellouts)! Or is it just plain envy from my side?). Musicwise it is fast with slow parts, and some of those on/offbeat syncopical songs, not in the moshable vein, but moreintelligent. I wonder if the lyrics will match up (hi Michiel. What about trusting your own brother when he's staying at your place?). The **SLICK MECHANICS** are a punk-surf band (with an ex-FACEHUGGER member). You could say that they are jumping the bandwagon, well, if they are, they are doing it good. Punk/surf so I guess you know what to expect. I would say that a little bit of variety would improve the set, but hey, since I never got my copy of their demo "Clear The Track" so I can't really tell. Interesting fact: they have the two tallest sisters of Holland on guitar and drums. **HUMAN ALERT** just released an excellent CD on the Amsterdam Wicked Witch label. They split up, reformed, the bassplayer left for **DEAD STOOLPIGEON** fame (Bart, wake up!), and the other bandmembers petitioned and gathered about 200 autographs from different HUMAN ALERT fans to persuade the bassplayer to stay. Anyway, they are punk as fuck!! The only non-Amsterdam band in this scene report is **SEEIN' RED**. You should know them by now. The only three-piece in punk of which their combined age exceeds 120 years. Recently they released a 7" on the Kaal-label with Dutch-lyricized songs only. Also in the Kaal catalogue is a **LäRM** live 7". Also doing well is the **NRA** (the only Dutch punk band with three full-length CD's!). They played some big halls and festivals, but they areon their best in



small halls. Right now they are working on their forthcoming CD (on their sixth label?). They call it surf/skate hardcore, I just call it upbeat hardcore with (still) a strong Descendents feel to it, but the NRA is more aggressive. Interesting fact: Danny, the second-to-last straight edger from Amsterdam, designs all their t-shirts (already over 20 different designs. Yes, they are also the only Dutch punk band with a ridiculous clothing line.). Some art-director of a hot-shot fashion chain was so charmed that Danny got to design their winter collection: White Lines Snowgear. Punk is getting everywhere. Friends of NRA are in a band called **YAWP!**. Punk/oi/hardcore in a decent way (the Dutch RANCID, hahaha) with ex-members from DEADLOCK, FUNERAL ORATION, STATE OF DECAY and SAUDADE. Their CD is out on the Dutch Kangaroo Records. Herry, the guitar player, has a cool home page to checkout on XS4ALL.NL. You can mail him (herryh@xs4all.nl) or tryhttp//:www.xs4all.nl/homepage/~herryh. Friends of no-one **MAUSERFK** are playing for ages now, and still drawing under 50 crowds. Actually, they are pretty funny, and their music is in the Victims Family-style, very good. If you're into VF, check out **MAUSER FK** (10", 12" and CD's available through Konkurrent-records). Leaving the punk scene, two other bands attract attention. Firstly the **SCREAMIN' ABDUBS**, a dub-reggae band that only releases cassette albums. Their third cassette album called "The Unexpected Tape" (13 songs, 70+ minutes) is just released. Very impressive. SCREAMIN' ABDUBS c/o Eric, TweedeHelmersstraat 113-I, 1054 CG Amsterdam, Holland. The cassette is $7, $8 for airmail. Secondly, ska band **LONGSHOT** started three months ago. They are already playing out, and they mix ska with hardcore, merengue and rap. Added with their good performance on stage, they are a real party band. Well, that's all folks. Big hi from here to Tim Yohannan (get well soon), Beth Lahickey, everyone who's pissed off by this tongue-in-cheek scene report, and last but not least Jordan the Vegan Chicken. Thanks, Marc Hanou. If you wanna get in touch:hanou@rop.rpd.minvrom.nl. I'm trying to get a homepage done (it will take a while) but check for construction details plink's homepage at pi.net (http//:www.pi.net/users/~plink, I guess)

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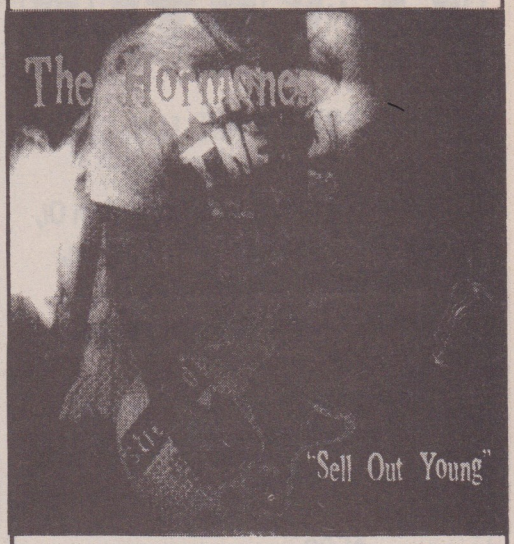

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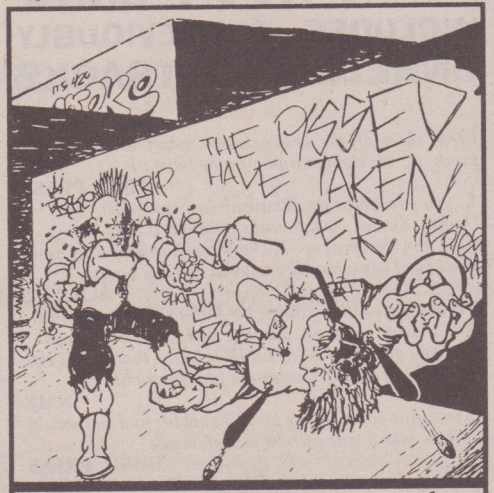

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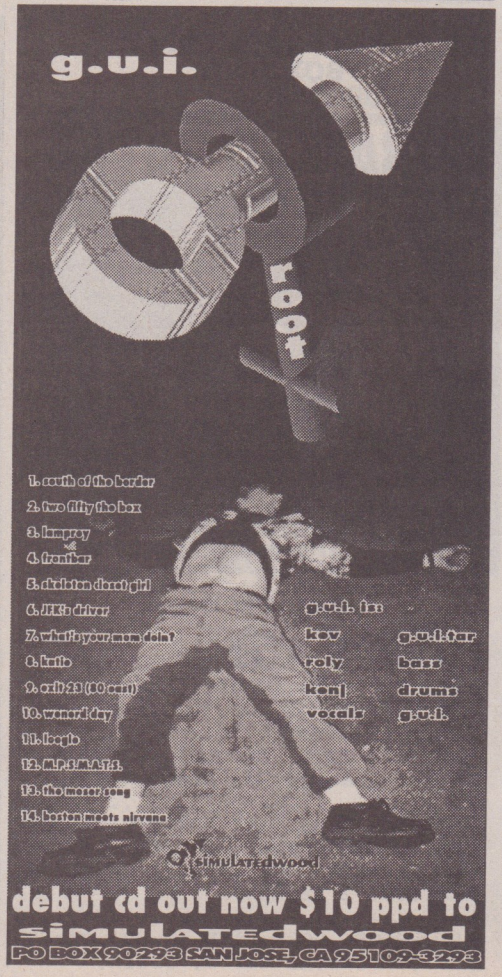

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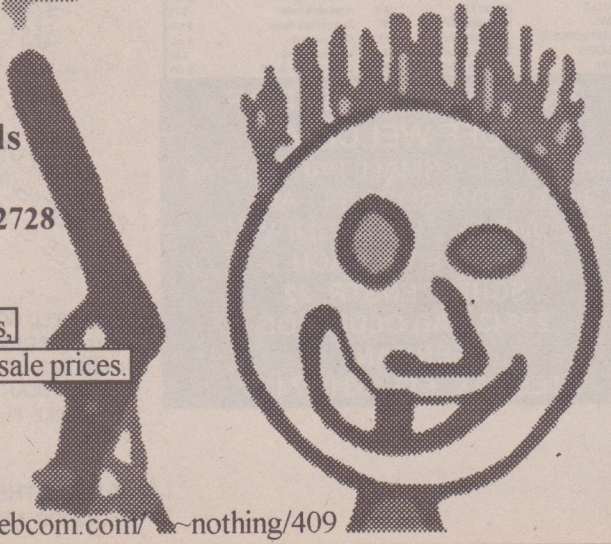

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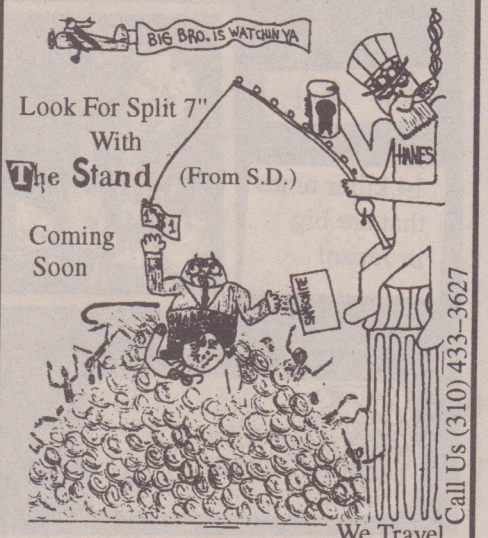

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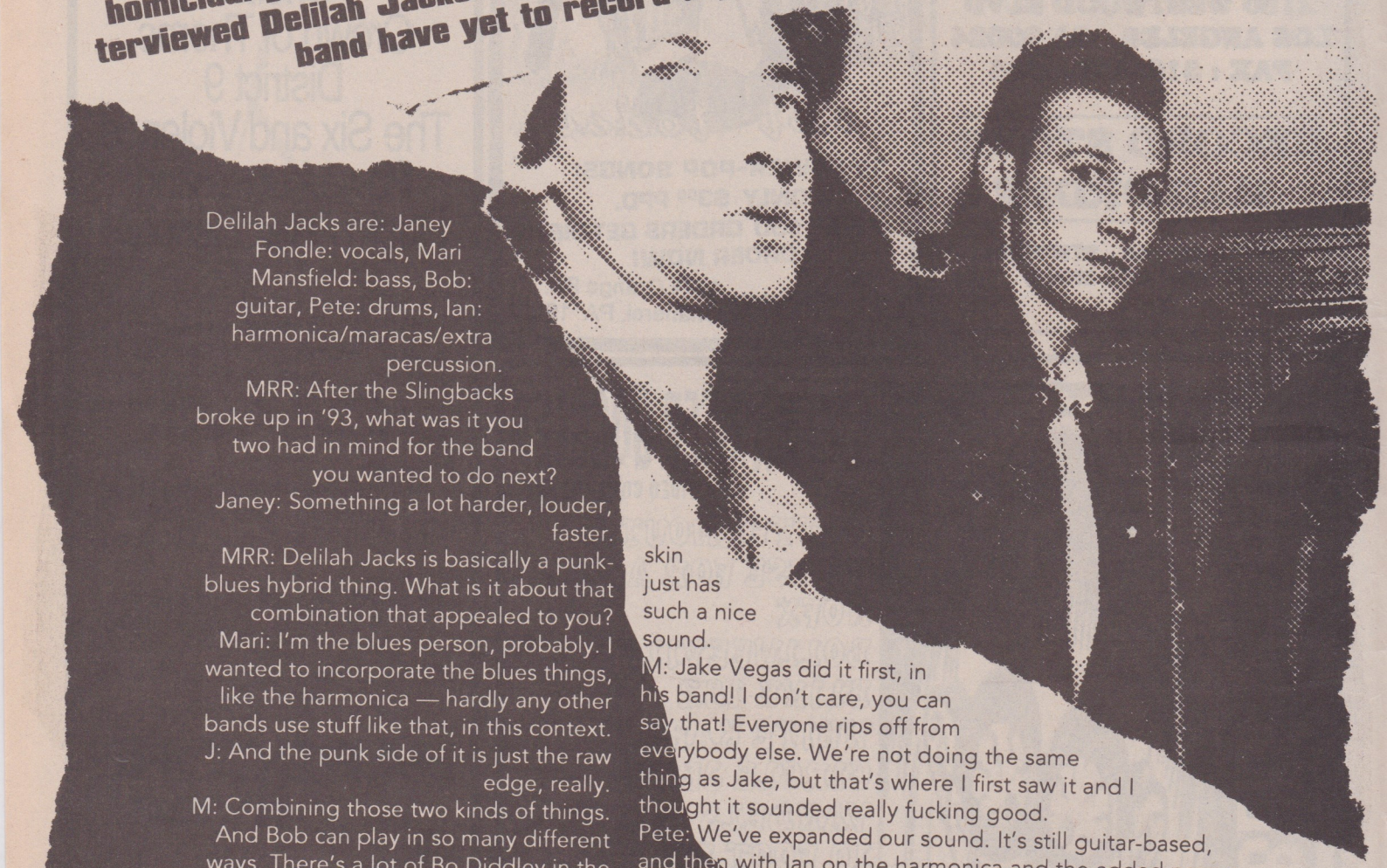
Melody Maker has dubbed them "a female Jon Spencer Blues Explosion", the savagely-pouting vocalist Baby Janey Fondl

delilah jacks

following their stint in the Slingbacks, the mighty DELILAH JACKS are a stylis like "Jailbird" explode with bursts of seedy maracas and wailing harmonica, ou homicidal go-go dancers. This is the music Tura Satana hears inside her head terviewed Delilah Jacks on the sidewalk outside a pub in Camden Town, North L band have yet to record anything but hopefully will have by the time



Delilah Jacks are: Janey Fondle: vocals, Mari Mansfield: bass, Bob: guitar, Pete: drums, Ian: harmonica/maracas/extra percussion.

MRR: After the Slingbacks broke up in '93, what was it you two had in mind for the band you wanted to do next?

Janey: Something a lot harder, louder, faster.

MRR: Delilah Jacks is basically a punk-blues hybrid thing. What is it about that combination that appealed to you?

Mari: I'm the blues person, probably. I wanted to incorporate the blues things, like the harmonica — hardly any other bands use stuff like that, in this context.

J: And the punk side of it is just the raw edge, really.

M: Combining those two kinds of things. And Bob can play in so many different ways. There's a lot of Bo Diddley in the way he plays, but the higher end of it. But it wasn't really planned. We just knew we wanted to do something different, and it took a fucking long time!

MRR: What really sets Delilah Jacks apart sound-wise is Ian and his maracas and harmonica. What led to the inclusion of that kind of thing?

J: Because it sounds sexy! And the way he plays with the maracas on the drum skin just has such a nice sound.

M: Jake Vegas did it first, in his band! I don't care, you can say that! Everyone rips off from everybody else. We're not doing the same thing as Jake, but that's where I first saw it and I thought it sounded really fucking good.

Pete: We've expanded our sound. It's still guitar-based, and then with Ian on the harmonica and the added percussion it all really adds to the underbelly and the rhythm department. It's like a rumble.

Ian: I just like playing the extras, whatever instrument it might be. It can change a song so much, just adding another instrument. Every song can be a little bit different.

MRR: It really defines the Delilah Jacks sound.

M: Ian was the last person to join the band and when he's not there for a gig some of the songs we don't even bother to do now. Originally when he joined it was like, He's not a founding member and all that crap, but it's become like if he's not there, it's not worth it.

while Jayne County's described them as "like Led Zepplin, but indie!". Formed by le and Tura Satana-esque bassist Mari Mansfield

n London five-piece who lash out with brutally sexy punk-blues tantrums. Songs er which Jane unfurls a mean snarl, instantly evoking Russ Meyer films about while karate-chopping that guy to death in "Faster, Pussy cat! Kill! Kill!" I in- ondon over pints of beer, with local children screaming in the background. The this comes out ... watch this space. Interview by Graham Russell.

MRR: Melody Maker's described Delilah Jacks as a female Jon Spencer Blues Explosion ...

J: (Roars) Yeah!

M: Fabulous!

MRR: ... and Jayne Can ty's said you sound like Led Zepplin, but indie! What do you make of those comparisons?

J: I like those! I know where Jayne gets the Led Zepplin bit from. We all like them and you can hear some of that in the guitar stuff that Bob does.

M: Hmmm, considering Jayne's never come to see us! But Jon Spencer's my favorite new band, and I don't like many new bands. I'm really impressed by them.

MRR: Speaking of Led Zepplin, it's so funny to see a girl onstage doing all these Robert Plant-style moves with the mic stand!

J: Alright! As a female singer I'm just so pissed-off with going to see bands and there's a girl singer who just stands there and looks pretty and does fuck-all else. Why be in a band? You might as well be a mannequin in a shop window.

MRR: Delilah Jacks reminds me more of Jon Spencer's wife's band Boss Hog than the Blues Explosion. Very female and antagonistic and negative.

M: I don't really know them. I tried so hard to like Pussy Galore but I just couldn't! We went to see Jon Spencer when he opened for the Beastie Boys here and the little rap kids really liked them and that really pleases me, when stuff crosses over like that. That would be great if we could do something like that.

MRR: Who writes the lyrics?

J: Mari's written one and there's more budding lyrics coming from her, but I've written all the rest.

MRR: All your songs seem to be about either getting vengeance on someone or going on a crime spree! What's that all about, then?

J: Oh, God, I don't know! They represent other

things, they're not directly about that. But yeah, there's a lot about killing people and stuff! A lot of stuff that's happened to me over the last few years comes out in them. Frustration. Not with people necessarily, just with everything. It's just a release, even just doing rehearsals after a hard day and letting it all out.

MRR: I think my favorite Delilah Jacks song is the only slowish one you do.

J: That's "K Blues". It's about Keith Richards. He's my idol!

J: Yeah, Keith and Anita. She's my idol!

MRR: And what about the song where you keep telling someone "You're so ugly!"

J: That's "Two-Stone Baby." Again, it's my frustration seeing other girls in bands posing and stuff.

MRR: What's "Tiny Heads" about?

J: That's the one Mari wrote.

M: That was written about a situation that happened to me, it was a really good way to get rid of all the pain. I was dumped for someone more famous, basically! It really helped me to write that and I wrote it in about two minutes. It was very strange. Doing a song about something that means something to you, if something upsets you, it's a good way to exorcise it.

MRR: In a case like that, don't you feel like singing it yourself instead of giving it to Jane?

M: I can sing it myself in the bathtub! I think I'm really good by myself in the bathtub, but anything else, no. I'm too much into playing bass, the music side of it, the arrangement of the songs. I don't think I could do what Jane does.

J: In most other bands the bass isn't seen as an instrument in itself, it's just part of the rhythm section to keep it all together. But Mari uses it, as an instrument in itself, especially with the sound she has, which is really deep and growling.

M: Gallon Dunk do that as well, using the bass almost like a guitar.

MRR: And you play it nice and low around your knees in a Sid Vicious-style!

J: Yeah, low-slung!

M: You have to play bass like that! How could you not?

MRR: Jane, how did you come to sing on the Sexton Ming LP? (She contributes lewd farmer's daughter style vocals on the track "Gipsy Temptress" on his album "Endless Discipline").

J: I was just in Toerag one day and we were having a laugh. He was going through all his song titles and he came up with this one and i said, Yeah, I'll do it! It was a typical Liam Watson production — you do it in one take and that's it, you don't get a second chance!!

MRR: Mari, what part of the US are you from and what brought you to London in the first place?

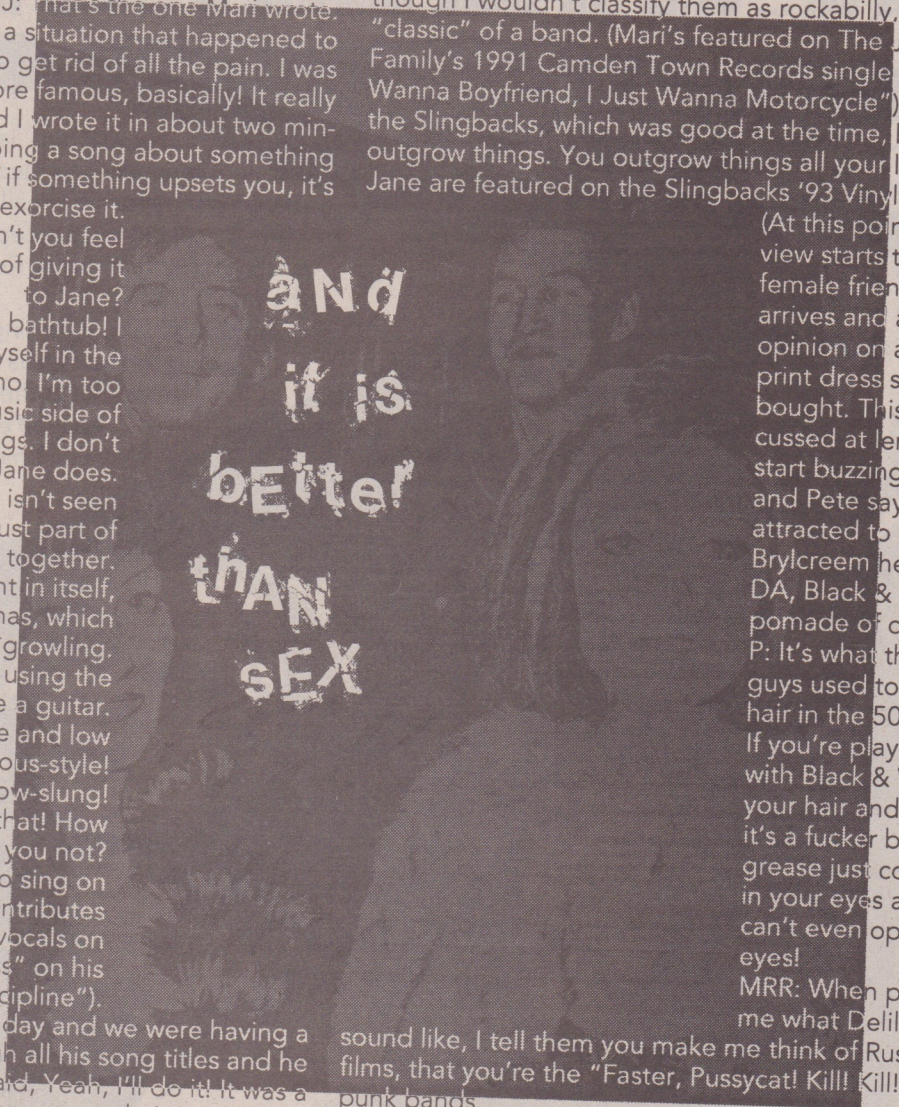
M: San Francisco. I came here on holiday about eight years ago and just stayed. Musically it's very happening over here. It's a much more exciting city if you want to be in a band. This is the fourth band I've been in since moving here.

MRR: I want to talk you through your music career.

M: (Guffawing) My career!

MRR: 'Cause I've interviewed everyone you've ever been in a band with already: Sexton Ming, Liam Watson, Babzotica (with whom Jane and Mari were in the Slingbacks), Helen Shadow (with whom Mari was in The Johnson Family) ...

M: The first band I was in when I came here was Problem Honey. All we did was rehearse and then we played one gig and then I decided I didn't want to do it anymore! I had a pink furry bass! I didn't know how to play at all then. Looking back now, it probably could have been good. Nick Garrard, the manager for The Johnson Family, had seen me in that and introduced me to them. The Johnson Family was a good learning experience for me. We had to work really hard in that band. I did a lot of good gigs with that band (including a support slot with The Cramps), and then I was through with being in a rockabilly band, although I wouldn't classify them as rockabilly, but it was too "classic" of a band. (Mari's featured on The Johnson Family's 1991 Camden Town Records single "I Don't Wanna Boyfriend, I Just Wanna Motorcycle"). Then came the Slingbacks, which was good at the time, but I think you outgrow things. You outgrow things all your life. (Mari and Jane are featured on the Slingbacks '93 Vinyl Japan EP).



(At this point the interview starts to unravel. A female friend of the band arrives and asks for their opinion on a leopard print dress she's just bought. This gets discussed at length. Wasps start buzzing around us and Pete says they're attracted to the brand of Brylcreem he uses in his DA, Black & White, Elvis's pomade of choice).

P: It's what the black guys used to put in their hair in the 50s to relax it. If you're playing onstage with Black & White in your hair and you sweat it's a fucker because the grease just comes down in your eyes and you can't even open your eyes!

MRR: When people ask me what Delilah Jacks sound like, I tell them you make me think of Russ Meyer films, that you're the "Faster, Pussycat! Kill! Kill!" of British punk bands.

M: That's my favorite Russ Meyer film, just because it's got Tura Satana in it.

J: I used to be in a garage band with Liam Watson. We were called the Hurting Kind, it was about 1988. We did all "Nuggets" type stuff and I played Vox keyboard with two fingers and it was absolute shit!

M: But that's good, though, because it makes you appreciate it when things are good. When we get the sound just right and everything is working and it's just loud, I'm just in heaven. And it IS better than sex, I don't care what anyone else says!

One of the most infamous bands to have terrorized a stage in punk's formative years came out of Southern California's deceptive snakepit-disquised-as-an-old-age-home: San Diego in the '70s. Battalion of Saints exemplify the worst (in the best possible sense) of the nihilistic stereotypes ascribed to the early hardcore punks and were more likely than not behind a lot of the violent and abusive actions celebrated as 'true punk'. Short, intenser provocative outbursts characterize the Bats song. Their lyrics are emotional hotspots dealing with politics, fucked-up relationships (no love songs here) and the personal mayhem anthemic to their lives which were mostly self-fulfilling prophecies; short-lived dramas resulting in the deaths of a majority of their members.

After a ten-year hiatus the band has been resurrected as Battalion of Saints, A D fronted by the original singer George Anthony and reinforced with his new partner guitarist Terry Bones (Ministry, Revolting Cocks, Broken Bones, Discharge, U.K. Subs, etc.). The two veterans decided to join forces and pick up where Bats had left off years before. Coincidelltally, at this same time, Curtis of Taang! had begun an earnest search for any remaining band members and discovered some previously unreleased masters collecting dust at a S.D. recording studio. Scanning a copy of the S.D. Reader, Curtis came across an ad for musicians whose influences were Bats, and immediatedly phoned the number, reaching none other than George Anthony himself, who had been holed up in S.D. for years. In the meanwhile, George and Terry had gotten together and already created some new material which was immediately recorded and released as a 7~. These songs were then added to the 'new' old recordings, resulting in the incredible full length Death R Us. Far from being the tired, dull, disappointments which are the results of many band's efforts to reform or make a comeback, this offering exhibits the raw energy and insanity found in their earlier material. With current plans to hook up with select old school groups and tour the country 'til no city is left unscathed (they're estimating approximately 3 years), the Battalion of Saints A.D perform a live show undiminished by time with the exception of the absence of drugs and a slight lessening of violence {probably due to wisdom, age, and natural survival instincts). If your babysitter wouldn't take you to see the original Bats, experiencing them first hand this time out is a required course in punk education no matter which 'school' you belong to. Let's speak with George and begin class with a short course in History.... Note- Hardened to the many deaths of friends, the Bats are more than a little irreverent on the topic. You won t find any touching eulogies here. Mercedes

MRR: George, as the only surviving member, it's up to you to continue the Battalion of Saints legend. Tell us about the early Bats.

GA: Chris Smith snd I started the Neutrons.. He was the original guitar player. He and I did all the writing. We started in like '78, but we couldn't get a drummer for like a year or a year and a half. Nobody wanted to play with us because we were a bunch of drunken buffoons and drug addicts. People called us the 'No Brains' - not a brain between us. Chris and I continued on without another guitar player We had trouble with bass players all the time. Chris just played guitar, and we worked with numerous bass players. Finally we got a guitar player named Donny Diaz. Then we started touring. Right before we started touring we had a player named Jerry Farwell, and he quit the band. Actually, he kind of got booted out because Chris didn't like him anymore because he was going out with this chick - actually *his* ex Olsen. They were in a band called the Standbys. They broke up, then we all got together. We were doing lots of shows with like the DKs and all these people. It was working out really well, but Dave wanted to quit because the direction that we were going in was a bit harder than he wanted to go. So, we were looking for a change and we were going to change our names. I found the name Battalion of Saints at the time...

MRR: You found it? What do you mean?

GA: Well, it was on a book. My dad collected war books and it was a book about the Mormons. It was a true Mormon thing - the Battalion of Saints. It was the Mormon Battalion that was hired by President Johnson - he was the president that was under Lincoln. He went to Missouri and asked the Mormons if they would march down and wop the shit out of these Mexicans...

MRR: ...wearing their special undergarments for protection...

GA: Yeah. He wanted them to go down there and help this American platoon or just this bunch of guys that were down there and got trapped by the Mexicans or some shit. Mexicans or Indians, I can't remember now.

MRR: A bunch of Jehovah's Witnesses.

GA: Yeah, yeah. They were belting them with their Bibles.

MRR: So, the President sent the Mormons down to rescue them...

GA: He sent the Mormons down there. It was the longest land march - it was the world's longest land march. It was from Missouri down to Mexico...

MRR: Maybe it just seemed like the longest because they didn't have sex or booze or anything...

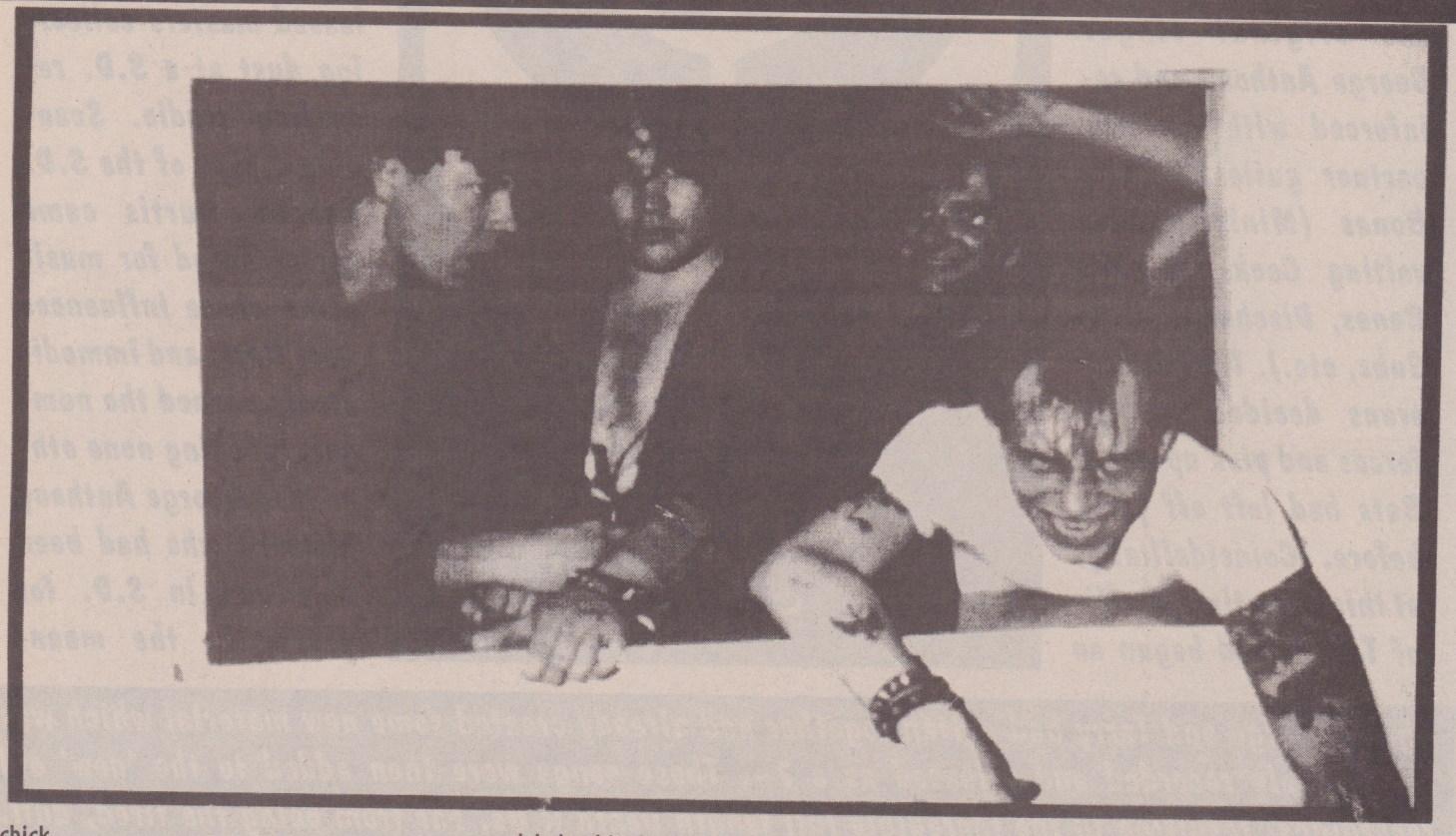
GA: They kicked the shit out of them. The weirdest thing about it - they got them and brought them to San Diego and right up the street from where I lived was the place that they camped out. From there they went to Los Angeles and then they went to Salt Lake City. But it wasn't because of that. The name was just striking because a battalion of people is just a fucking lot of people. And saints we're not. It was just a laugh, really. But it worked and I like the name so then we were Battsllon of Saints. We did a lot of shows. We had a little - I would never call it a drug 'problem' because it was so much goddammed fun. When it got to be a problem was when people started goddamned dying - that's kind of a problem, you know?

MRR: So all this was going on in San Diego when the scene was totally hardcore and the town had a really bad reputation?

GA: Oh yeah. Nobody wanted to come down here. Henry (Rollins), his first Black Flag show down here (I think it was his first show ever) at the Wabash Ballroom or something like that, he gets up there singing and this friend of mine - Tony, just walked up and smacked him right in the face. Bloodied his nose.

MRR: Everybody got it back then from what I've heard.

GA: The same guy, Tony, shot Stiv Bators with a pellet gun. It was bad. Actually, I don't think it was quite so bad. It got to be worse than that. At that point it was a lot of fun. I mean, we were all just a bunch of hooligans, really, having a good time. But then it got to be bad. People were beating the shit out of friends and shit. That's the point where it got to be ridiculous and you stop hanging out with them because it was getting overboard. The violence thing, anyways. I'm not saying to be peaceful and stuff, but you can have a lot more fun just like, smacking each other in the pit without causuing a fight and being a football hero. The biggest



chick.....

MRR: Chris's ex?

GA: Yeah. So he was all, "We've got to get him out of here. Blah, blah, blah" So I'm "Okay. Fine." So we got James Cooper to do all the tours with us.

MRR: Is Jerry a member who died?

GA: Yeah. Jerry Farwell. He's dead too.

MRR: What happened to him?

GA: He died of a 'drug incident'. A streak of bad luck, really.

MRR: What does that mean?

GA: Well, he kind of had some sort of weird bloodclot thing in his leg and then he was shooting up all kinds of speed and stuff and it broke loose and killed him. Anyway, we found a drummer and another guitar player and a bass player - Eric Holt and Dave Astor and Ted

guys were always getting into the pit and smacking the little guys and that, you know, sucks! That's not fun. All this shit is basically music - punk rock, psychobilly. It's all supposed to be fun.

MRR: So the beginning of Battalion was...

GA: Very violent. Everyone was doing too much speed, too much heroin, not enough sleep, drinking too much - just running around in cars and driving as fast as we can.. It was just - it was fun...

MRR: You were pushing the limits...

GA: Yeah, and it was good. But what happens is that people start throwing gears into the works and attitudes start going on. I don't really give a fuck about that. I mean, as long as we can play and have a good time and not be like, "Well, I'll see ya", you know? You get to a point when you fuckin' look at the guy and go...

MRR: What guy?

GA: Anybody - in the band, and you're just, "Well, I'll talk to you later", after a show that went really good - that really sucks.

MRR: Why does that happen?

GA: It happens. People get all stroppy and like, think that they're something. I mean, I couldn't really care less about it...

MRR: What made you act like that towards each other?

GA: Chicks!! Chicks bring that out in guys.

MRR: You're slaves to your dicks.

GA: Totally. You have all this grief and problems with girlfriends going, "You know you're better than that! You should be... You should be... You should be..!" And the guys are like, "Uhhhh. Yeah. Duh. Okay." And it happens all the time. It happens to the best of bands! Fuckin' look at the Beatles...

MRR: Yeah! Just look at what Yoko did!

GA: Linda McCartney and Yoko - they fuckin' fucked that place, didn't they? But I just think - I worked a lot and it just got blown apart. It did kind of sucks, over women. Women caused a lot of grief in that band.

MRR: I've never heard that expressed that way before.

GA: Oh yeah. It's like, the girl that I was going out with at the time was this fuckin' millionaire and she was this doctor, but she was just a dumbass! Chris knew that, and he just fuckin' worked her. We were on the road and he would call her up and tell her that I was fucking all these chicks and doing all this crap - which I was true, but still - you don't fuckin' do that to your bandmates. It's the unspoken rule. Rule number One.

MRR: Omerta. The code of silence.

GA: Rule number One: You do not dime out your fuckin' bandmates no matter what. He'd call her up and - he had it down to their fuckin' panty size. Then I'd call her up and go, "Hi, how is it?" and she'd go, "You were with this bloody chick and blah, blah... and she had this...." and you're like, "Jesus Christ! Oh my god!! How does she know?" She listened to that crap. You know, I was always just amazed that she was brainy but so stupid. So, I was like, "Well, that's fine." I got over it. I just said, "Fuck all this shit!"

MRR: I would have kicked his ass!

GA: Well, you know... We got back after this tour and I told Scarlet (Captain Scarlet), "Look, I don't give a fuck about what he did, as long as we can get over that play the music." We'd got an album's worth of music ready to go and contract waiting, so I'm, "I don't give a fuck about that. A chick's a chick! you know. They come and they go."

MRR: But it's about him betraying you.

GA: That's true. But I overlooked that. Fuck it! I can't be bothered. It's not like I lost a leg!

MRR: But you did lose her.

GA: Well, I was going to get rid of her anyways. But it was fucked and I knew that it was fucked. I go, "Mom, I don't know what the hell is going on here!" My mom knew that it was him. She goes, "I'll bet that it's that Chris!." And she's like, "Well, George. You know how you are. You're going to do what you do - which you normally do." Then we were back from the road and took a week off from each other. I hung out with Scarlet at my mom's house. We're going, "Okay this is cool. We've got a contract waiting in our hands." Enigma was going to sign us.

MRR: Then what happened? (Something always happens).

GA: Yeah. But then there was the problem with Chris. I went to Chris, "There's just one thing that I want to say before we get started...." And he goes! "I have to tell you guys - I have to quit. I'm going back to New Jersey and drive a roach coach wagon with my brother, marry my girlfriend and live a normal life."

MRR: "And become an informant on the side." What was he on? Acid? "Oh, this sounds like the perfect life!"

GA: Yeah, right. Can you believe that? So I got up and I was about to start smacking him! You know? Here I was just about to forgive him for all this shit, but that was just about the last line! Scarlet grabbed me by the seat of my pants and pulled me back. He goes, "George, we're in his fuckin' dad's house! Not cool man!!" I was just going, "Alright!" We went downstairs and there was just cases and cases of mail that had come in and all of it had been opened and read and all this shit...

MRR: Chris opened it all?

GA: No! This chick I was going with. She was doing all the business of it, which was fine... But they took everything! They took my test press-

ings, they took my first...

MRR: Who's'they'?

GA: My chick! And Chris. They ended up nobbin' off for awhile and then Chris took off to New York with some other chick and so we all disbanded. I went to D.C., Chris went to New York, Scarlet went back to England and Joey went to Florida.

MRR: That was the end? Temporarily...

GA: Then Chris died..

MRR: How did he die?

GA: Chris?!? They sit there and say that he slipped and fell and cracked his head open and... Oh! This is what happened; Okay. I was here at the Mentors show at the Spirit. I had just walked in and El Duce. goes, "George Sorry about that!" and I'm like, "What?" He's all, "Chris is dead!" and I'm like, "Chris is dead? Yeah, Chris is dead when I fuckin' get a hold of him. I'll kill him!" Then he says, "No, really. He's dead!" Not believing I go, "Really? He's dead? How did he die?" and he goes, "I don't know. I

MRR: Any pictures of the funeral?

GA: I'm, "So, what happened?" She goes, "Well, he slipped and fell and cracked his head open and drowned in the bathtub." Right! So I'm like, "Oh. Well. What were you guys up to? Were you working or anything?" And she's like, "Oh.. .no. Not really." They had found him in the bathtub with all kinds of syringes lying eround underneath it and everything. It was totally obvious! I guess they decided to go with that story out of respect for his family or something, I don't know.

MRR: What happened to Donny Diaz?

GA: Well, Donny Diaz moved up to San Francisco and later died of AIDS. I hadn't kept in touch with him.

MRR: And what's become of Captain Scarlet?

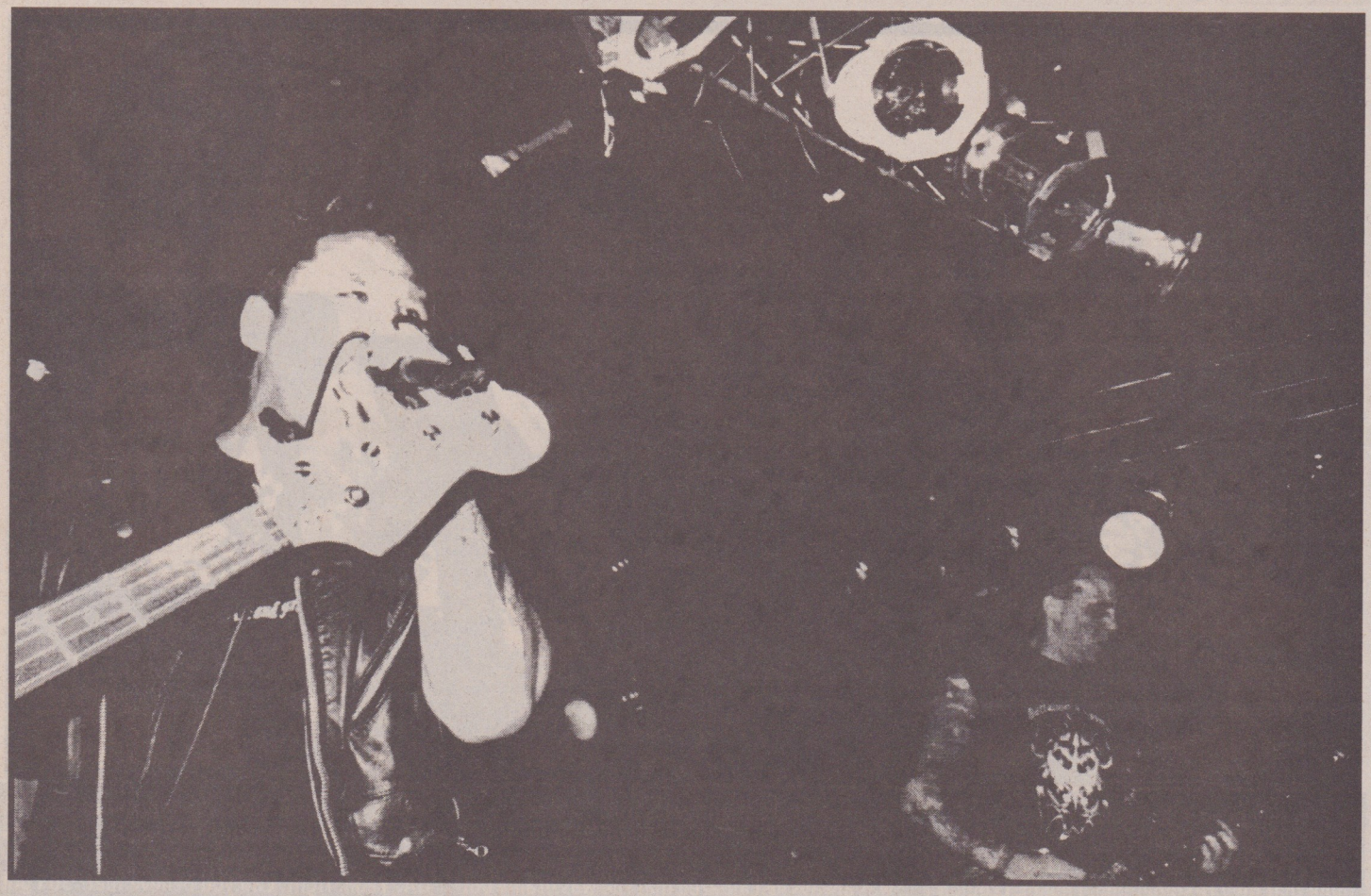
GA: He's not doing too hot. He needs a liver transplant. I hope he can get it and all that. Evidently he's been in the hospital this whole last year.

MRR: And what happened - wasn't there one more?

that happened I was in a relationship which went horrendously awry so I moved to England for a couple of years, toured around with a couple of bands and worked with them. I just basically had a drunken time for two years. Then I came back here to San Diego and I was here for a few years but nobody wanted to be in a band with me because they were afraid that they'd die or get hooked horrendously to drugs. Which is fine. At that time it was true. Finally, I met up with Terry. Terry called me and wanted to do this band.

MRR: The two of you are partners now?

GA: We're a partnership. We're both writing the music and stuff like that. The new guys, when they get into it, I'm sure they'll be into the writing and all that. But right now its just Terry and I doing the writing. Terry and I have been friends for... We met in like '81 or '82 or something like that. We'd been friends, but we hadn't seen each other in about ten years. It's been working out. We have no real problems.



just heard that he was dead." But see, Chris was going to come out here in another two days to be in a band called Tex and the Horseheads! - who he hated. He said, "Those guys are such cunts!" This guy was a whole pack of bullshit, probably because he was from New Jersey. Anyways, I'm going, "Alright." So I called up his number because I knew where he lived. I called over and I'm all, "Hi!" His girlfriend answered and she's all, "Hi!" And I'm like, "Is Chris around?" and then she's all, "Oh! He's dead!" Just like that. So I said, "So I heard, but I just wanted to make sure.

GA: Dave Astor?

MRR: Yeah.

GA: His dodgy boiler wife with two kids started cheating on him. I don't know how she started cheating on him - she looked like sin. And he blew his brains out. So, its like - we've had roadies who've gone on tour with us that have OD'd and died, and others that turn into complete nutter mental cases. Hopefully no more will croak on us.

MRR: That's why now you're called Battalion of Saints 'After Death'.

GA: Yeah. Or as Terry says, "After Drugs." After

Don't slag him or anything like that. He cracks me up when he does shit. He can't drive though. Otherwise, he's an alright geezer.. Anyway, at that time he was doing U.K. Subs, so he did that then... He was here for one day and we recorded a single for Taang!.

MRR: The single was...

GA: 'Hell's Around the Next Corner' and 'Through With You', those two songs. Then Terry rejoined the UK Subs and went back on their tour. During that time I finished working on the CD, the cover and all that stuff and then we put the single on it and released it. Now

we're out here for touring. So. everyone, come to the shows, buy me a drink and we'll talk about it! And if you shoot any videos of us, I want a copy or I'm just going to take the tape. We just did that tour with Total Chaos, which was quite interesting.

MRR: In what sense?

GA: Our van blew up twice. We got ripped off by the guy who originally repaired the van.

MRR: What town was that?

GA: Norwalk, Ohio.

MRR: So if you're anywhere near Norwalk, Ohio.....

GA: If you break down on the Ohio Turnpike do not go to Norwalk! Anyways, we were supposed to meet up with the band in Lawrence, Kansas and the van blew up 400 miles out of Ohio.

MRR: What sort of reception did the Bats get on their first time out reincarnated?

GA It was really good! What was really funny was that in certain cities where you didn't think it was going to be worth a damn we had really

MRR: How did he get home?

GA: I don't give a fuck! You know? He was going to say goodbye to me and I was going to start punching him, so I just went to the bar. I just sat there and got completely nine-eyed. The drummer for Total Chaos played with us for the rest of the tour. He's a real good drummer but he didn't want to join our band. He just wanted to do their England tour then settle down because he has a kid, which is cool. But we're going to be touring solid for the next three years.

MRR: Isn't your wife going to have a baby soon? Is this where a little bit of friction comes in?

GA: Yeah, no. She's cool on it. She's going to come out and see us and stuff like that..That's just the way it goes. She wants me to do it. She sees me happy and that's important to her to see me happy, so it's important to me to be happy. She says that if the band can do something with it, we should. That's a big load off of my mind. We were going to do a bunch of recording this

playing drums and Ruben T. Ramos playing bass and they're really, really, really good!! We're really happy.

MRR: What happened with this other guy that you replaced this morning?

GA: Uhhh, yesterday, actually. It just didn't work out. It didn't work out. He's a great guy and all of this, but it just didn't work. out. I like him and everything but there were certain things that did bug me and I can't deal with stuff like that.

MRR: Like what?

GA: Iiiieeee!!!!! You're trying to get me with this one that aren't you? It just didn't work out. I don't want to come off as a prick or anything, so...

MRR: Personality conflicts.

GA: Yeah. Personality conflicts and all that. Maybe if he drank or something he'd be alright. But he was totally straight-edge sober. He drinks too much coffee, but that's his thing not mine. So we figure we got these guys now who

good shows. I always had a bad time in Connecticut, but we had a really, really good show. That's the day our drummer quit as well.

MRR: What?

GA: We had this drummer, he was the biggest dickhead from this ska band called the Invaders. He was the biggest pussy, such a wuss - couldn't fuckin' deal with the road! "My girlfriend! Where is she to make me dinner?!?" and all that kind of crap. All of a sudden he picked up his little drum case and walked down the middle of the street with it after we finished this gig in Connecticut.

time out on our break, but we had to replace a bunch of people. Me and Terry.. it's a real drag, I hate to do it, but it has to be done.

MRR: What's that?

GA: Replacing people.

MRR: What's the story with that?

GA: Well, the drummer quit - fine. We were going to get Slayer Hippy from Poison Idea, but he was on probation in Seattle and he can't leave so that blew that out of the water. I mean, he's a great guy and all, but we have to keep going. We can't just stop and wait for him. So now we've got this kid named Mark Bender

are into what we're into - touring. Tour mental. That's the most important thing right now.

MRR: Until recently, Battalion of Saints hadn't been out for how long?

GA: Ten years. Ten years almost to the month.

MRR: What's the biggest change that you've noticed? Besides the violence, that is.

GA: Well, no, it's violent as fuck! There are certain places where they are all bent out of shape, which is fine. We're not going to stop playing if there's a big old ruck. Like, Joe got beat up once by thirteen guys in Tampa Bay -

BATTALION OF SAINTS

was it Tampa Bay? No, it was Ft. Lauderdale.

MRR: While you were playing?

GA: Yeah. We were doing 'Ace of Spades' and he was getting pummeled, which was really funny. Well, it wasn't funny for him because he got really beat. Florida was not good for Total Chaos. They just got harrassed constantly. But it was a lot of fun. We got to see a lot of good things.

MRR: Like what?

GA: We saw some guy roll his truck, then he died. We saw a train wreck...

MRR: All kinds of destruction and mayhem. That's always good viewing.

GA: Oh yeah! We got lots of pictures of it. We went out to the train trscks and, you know... Terry was really funny. We were in New York and we were in this club and fuckin' Courtney Love was out there trying to score. We were all hollering at her and shit and she tells us, "Sell out boys! Its the only way to make money!" So we were just yelling at her and calling her 'hole'!

MRR: She's already done that herself. So, it's no big deal.

GA: It doesn't matter. She's ugly as fuck anyways. So anyways, we were sitting there drinking these jagermeister shots and last thing I remembered I had walked into a liquor store to get something - but then I just. walked out. In the morning. about seven o'clock the next morning I woke up underneath this van on the other side of town. I had no idea where the hell I was. But it was lots of fun. Some people told me that we're kind of scary on stage. I'm all, "Why?" and he says, "You guys are kind of big and you get right up against the front of the stage so that no one can really get on there." I was just, "Well.. Like when we played in Tijuana we were smacking people right off because they got up there and were like, camping. So we just grabbed them by the seat of their pants and threw their asses off. "Get the fuck off my stage!" But, we're happy!

MRR: What else do we need to know?

GA: We're going to do another album as soon as we get the chance. We're trying to get to Europe and we're going to try to hit Japan before the end of the year. Then we plan to record another album, and then do it again.

MRR: So, back up a bit. Terry found you, and then Curtis found the two of you. What happened when Curtis called you?

GA: He goes, "Is this George Anthony?!?" I'm all, "Duh, yeah." And he's, "George Anthony from the Battalion of Saints!!??!" and I'm all, "Yeah. Why?!?" Then he says, "I've been looking for you for two years!" And I'm all, "Really? Why?"

MRR: What now? "Do I owe you money?"

GA: Exactly. But he says, "I'd like to remaster your stuff and put it out." So, I'm all, "Really?" We met about a day later and went over all the paperwork.

MRR: Back to the band history - obviously this wasn't your first release.

GA: No. There was 'Second Comings' by Neutrons, which was distributed by Enigma. Neutrons - it was our own label. Okay, let's put it this way, there was the twelve inch 'Fighting Boys'. That's the original. There's not the seven inch - the seven inch is a bootleg! I've seen them all over the fuckin' place! The other album we did, which was 'Second Coming', was a twelve inch and that's an original. And there's also - we did a couple of fuckin' compilations and that's it! So if anybody tells you - Doug Moody... That's all crap! That's all ripped-off!! It's bullshit!! Its fucked!!! Thank you.

MRR: If you see it in the store...

GA: Don't buy it! Just throw it on the ground and shit on it and rub it into the fuckin' grooves. Because it's fuckin' crap! Granted, there is some stuff on there that didn't get recorded, but that was all fuckin' bootlegs! To me, that was crap. He sold thousands and thousands and thousands of copies of that and I didn't get a penny!! I mean, if he would have given me a penny, if he would have even given me a copy.... I'd heard from some guy that it was the most records he'd sold of all the shit he had in his fuckin' catalog. And I'm, "Great! Great!! I'm glad he made so much money, that fuckin' old git!"

MRR: Didn't you have publishing rights?

GA: Yeah, but so what? You couldn't touch the guy. He's so elusive. He's such a worm. He's got his house in his mom's name, he's got his phone in his sister's name, all this kind of crap...

MRR: But he's got a record label in his name.

GA: Yeah, it's in his name, but it's not owned by him. It's only his name. Just having a name on it doesn't mean he owns it, you know what I mean.

MRR: Ohhhhh, okay.

GA: It's just a bunch of crap. But so many people ask for all our stuff that we did on his label that he put out. Like 'Sweaty Little Girls'...

MRR: Can't you get the records that he has now?

GA: Yeah, but we can't find him to sue him. We know that he lives in San Marcos.

MRR: Find him through the distributor. Who pays him? Who buys the bootlegs?

GA: He stopped doing anything. I'd heard from this one guy who was distributing for him that he has this half-million dollar catalog of stuff that someone would gladly pay him.. He has NoFX, us and some other people. All we did in his studio in Hollywood was record. He got the tape and pressed all these singles. He's going, "They're great! They're monsters! They're selling.!!. Yeah! Yeah!" And we never even got a copy of it or a fucking cent.

MRR: Sorting things out with Curtis helped you take care of a similar studio rip-off situation, didn't it? Another studio ripped off you?

GA: Yes! Hit Single Studios. Randy Feuile and Ted Olsen, those bastards! They already had a deal with Curtis. They worked out a deal because they couldn't find me.

MRR: They just did it without you in case you no longer existed!

GA: They were supposedly going to set up this account to hold my money.....

MRR: One thing about that - I know that Curtis had plans in the works for setting up an account. I'd heard him discussing things with people when he'd found the old tapes with Randy but he hadn't found you yet. That was definitely on the up and up - as far as one could tell.

GA: I was just going, "Those cunts! They want my money again!" As always. But Curtis has treated me more than fairly.

MRR: If he had intended to rip you off, believe me, I would tell you.

GA: I would have already been ripped off. Then I would have been inside of Taang! snd stolen everything. But anyways - Nah, just joking! Curtis has treated me more than fairly and just been a really good guy.

MRR: Randy was saying that you owed him for studio time?

GA: Yeah, and all that crap. Then they'd say, "Oh, I never received any money." I was like, "Fuck You!" They were going, "Okay, I need this much money." Randy's like, "And I need this much money to do anything." So I'm just, "Basically you want all the money!?! Fuck you! You ain't getting shit!" Ted's all, "I want all of this." I go, "Fuck You! You get nothing! You get nothing!! You quit the band! You signed off that you were not responsible for debt or money that was going to be made." Ted had quit the band when we were about to start touring and stuff. We wrote up a contract saying that he was not going to be held responsible for Battalion of Saints, or going to receive any of the money, or have anything to do with Battalion of Saints or Neutrons Records at the time. So he signed it. I paid him $200 for this tape that we had. He said I owed him, so I paid him. Now all of a sudden he's trying to say, "You guys never gave me any money. I never signed anything." All this shit. I could never get hold of the contract because our old manager had it. So I was just going, "You suck!!" He wanted all these points and all this other stuff. But I said, "No! You get this, and you'll get this. I f you don't like it, it's too fucking bad! Or otherwise, I'm not going to release it!" Randy was all, "I want this. Oh! I never got any of this money." He's the biggest fucking rip-off! He's ripped off so many bands. Randy, you scumbag! I have nothing good to say about him. Really.

MRR: I got that impression.

GA: We have the contract signed so they'll be getting their money and I'll never have to see them again. I'd have to punch 'em. After this record, it's all over with, I don't have to deal with any of them. All this stuff is mine.

MRR: And there's Terry (Bones) to consider.

GA: If he fucks up... Oh, everybody fucks up! Terry. Me. Whomever! But if it becomes a habit, then it has to be dealt with. Terry handles the music and makes sure that everybody's doing their part. I handle the business. It's kind of a drag, but until we can get management of some sort.... As of right now I don't trust anybody to touch it. Right now, there's no money in it! There's some, but nothing to write home about. It will be alright. That's it!! To anyone and everyone reading this: Come to the shows, buy me a drink, and we'll talk about it. And if you shoot any videos of us, I want a copy. If we find anyone selling the stuff we're going to come after you and break your legs!

MRR: That's not an idle threat.

GA: No, its the facts. I'm serious about getting the videos and stuff. We'll mace you, break your legs and take your camera.

MRR: And duct tape you to...

GA: The railroad tracks! Other than that, we're friendly kind of guys. Come to the shows, come see us...

MRR: "Punch us in the face."

GA: No problem. Remember: It's all about having a good time, dammit!

Bottomfeeders

Bottoming Out with the Bottom Feeders. Intelligent interview by Sean Yoder/Drunken interview by Wendy McConnell. Dave: vocals/guitar, Ben: bass/vocals, Scott: guitar/vocals, Don: drums

Discography: "I Can't Stand You/The Mighty Renxerox" 7" Scooch Pooch Porn Star Haircut/The Bag" 7" Get Hip! 'Spit Battle" 5 song 10" Hell Yeah! 'Tonight, Golden Curls/Not For You" 7"-Rekkids (Upcoming releases on Dionysus and No Lie Music fall, 1995)

MRR: State your names and testify!

Dave: Hi, I'm Dave and I enjoy swimming, hiking, pets, and fellatio.

MRR: But do you like falafels?

Dave: I like eating falafels while feeling fellatio.

Scott: My name is Scott ...

Don: The Scottox.

Scott: ...and I have nothing more to say to you.

Don: My name is Don ...

All: The'General!

MRR: Why do they call you the General?

Don: Because I like giving orders.

Dave: Because he told us to.

Ben: My name is Ben and I play bass and I write the songs that nobody likes.

Dave: He's referring to a review in this very magazine- which none of us have even read-that supposedly puts down the b-sides of our two new singles.

MRR: Speaking of those reviews... what's up with all of the Supersuckers comparisons you guys have been getting?

Scott: We're not like the Supersuckers.

Dave: Everybody knows that we're rippmg off the Humpers and the Didjiis, not the Supersuckers.

Scott: And the Supersuckers rule since Rick Simms [ex-Didjits] joined theband.

Ben: All I know is we don't have anyone as hideous and whitebread as Dan Bolton [Supersuckers guitar] in our band.

Scott:Yeah, he may have kicked my ass once, but next time... (whispering) he's going down!

Ben: That's right, Dan, we challenge you to a fight.

Scott: Well, only if I'm sober.

MRR: Weren't you guys writing a song in honor of him?

Dave: It's still happening ...

Scott: The string arrangements and the Moog synthesizer parts still need some work.

Don: We're trying to get Yanni to come in and play on it, too.

Ben: All I can say is I don't understand the Supersuckers reference because they do a lot of drugs and stuff and all we do is drink Budweiser.

Dave: (holding a Rolling Rock) What the hell are you talking about, Ben?

Scott: And I my parents aren't reading this or anything, but I myself have done drugs recently, regardless of what you want to think. I've done very nice drugs... and lots of them.

MRR: Have you done designer drugs?

Scott: Uh, yeah... I just did a jordache speedball the other night. And I've done un-designer drugs, too.

MRR: What was that shit you took out at your desert show?

Scott: C3PO.

MRR: Is that why you took your clothes off?

Scott: No! That was before I took any drug. That was a natural state.

Ben: I don't know what drug Scott was on in the desert, but he insisted on riding on the roof of the van on the way home.

Scott: I did? Well how about Ben who woke up half way home in this violent state screaming at all of us. "Fuck you guys, goddamnit!" Then he rips the van door open...

Ben: (to Dave) I'm not the only person this band who has entered that dimension.

Dave: What are you talking about, Ben?

Ben: I'm talkin' about Colombia, Missouri.

Dave: Oh, you're talking about my trip into Rancho Beyond.

Ben: Yeah, Dave's a really nice guy until he drinks a case of beer.

Don: More like a case and a half.

Scott: Yeah, he's a really nice guy until he plants his foot into our testicles.

MRR: Why did he do that?

Scott: Well, I did have my penis out...

Dave: Hey, look, I've got to say this: I don't care how little or how much I drink, any time I wake up and you're laying next to me with your dick in your hand you're going to get the shit kicked out of you. You should just remember that from this point forward.

Scott: I was just out there next to you on the porch because you were in a bad way and then Ben (laughing) wanted to inspect my foreskin or something ...

Don: This all occurred because people weren't following my number one rule.

MRR: What's that?

Don: No exposed penises while on tour.

Scott: Which was violated millions of times by myself and Jason [tour roadie]. I don't know... maybe I'm just gay.

Dave: When was that time we looked over and Ja-

son was running toward us with his dick in his hands?
Scott: That was in Texas. That was at the grassy knoll. He was just running around with his dick hanging out.
Ben: Uh, I think it's time for an actual question.
MRR: OK, besides penises, what else went on during this last tour. Where did you play?
Scott: We played at the Penis Room.
Dave: The Cock Lounge.
MRR: The Foreskin Cage.
Scott: The Scrotum Ballroom.
Dave: The Engourged Bloodbomber Inn.
Ben: My favorite was The Morning Wood Marketplace.
Scott: Yeah, that's when Ben woke up really early in the morning and shopped alone.
Ben: OK, OK... the tour. We started in, Albuquerque and I got my ass kicked.
Scott: By a-chick.
Ben: I defended our honor and kept our cash and that's all I have to say. Then we had a day or three off to recuperate. Then we went on to El Paso where we played a club that was fronted by the Mexican mafia...
Dave: Do you really want to give them a blow by blow of everywhere we played?
Ben: OK, OK! Anyhow, now we're just going to talk about the shows we rocked! Yes, we did rock at the Blue Flamingo.
Dave: Laura, the owner, was really fucking cool. She put us up and saw to it that we had a place to eat. Really cool.
Ben: If you want to see rock and roll and witness a brawl, go to the Blue Flamingo in Austin.Then we played Emos and got our window bustet out.
Dave: Which was OK, because then the van was cooler.
Ben: We played Missouri... a great show in Denver with the La Donnas. It was packed and the kids up front knew the words and sang along to the songs.
Dave: Detroit, Chicago...
Scott: Detroit was cool.
Dave: For you!
MRR: Why for Scott?
Dave: Yeah let's discuss that.
Ben: Yeah, Scott, what happened at the house after our show?
Scott: We slept...
Dave: Some of us did.
Scott: I sense a pressure in this conversation... but I had a lot of fun in Detroit. I just don't remember all the names so I feel bad.
Ben: Let's just say that in about eight months there could be a baby born named after Scott...
Dave: Uh, I don't think so if I understand correctly what went down.
Scott: She'd have to be coughing that baby up.
Dave: She gave Scott and Jason a fashion show of her lingerie and it freaked Jason out so much he had to leave and go in the other room and watch a video of Scarface four times in a row.
Scott: I actually really liked that girl, too. I'm going to marry her some day.
MRR: How do you like touring in general?
Ben: We like to tour, but we can't afford to as much as we'd like.
Dave: I, personally, wouldn't want to all of the time. Going out twice a year seems like plenty to me. I'm not a masochist, man.
Ben: The best thing about touring, for me, is that you meet new people everyday. You're in another town. I really haven't had much chance to travel in my lifetime. It's not the perfect way to travel, but you do get to see a lot of different places. If we were making $200 to $300 a night -which we usually don't- it would be a lot more economically feasible. That's not to say that those $50 shows aren't great.
Dave: But no matter how good the show is you still need that money at the end of the night ...

Don: To get to the next town.
MRR: How would you compare being on tour to being back here in L.A.?
Dave: Is this a trick question?
Scott: Here, let me sum this all up for you. Hi, my name is Scott and I'm homeless and I don't have a job and I don't have a car and I don't have anything.
MRR: Where do you live?
Scott: I live at my friends' houses- I bounce around. I have nothing. I'm on disability and I'm pretty much just going to die in a couple of days.
All: Ohhhhhh.
Scott: But you know what? I have a lot of good friends.
Ben: My wife, Louise, is in L.A. so obviously...
Scott: Look, Ben has no ears! I AM NOT AN ANIMAL ...
Ben: What?! Anyway, the woman I love is in L.A. So it's good to come back, but...
Scott: Hey! We don't want you to be upset because we're making fun of you for being...
Ben: Will you just shut up!?! OK! HOME = work, boss, not enough pay. TOUR = drunk every night, get to play in front of people...
MRR: You get drunk every night here!
Ben: More drunk every night. TOUR = new people, new towns. HOME = work, bills. That's about it.
MRR: How about the General? Don, what do you prefer?
Don: Uh, the point is... moot. It really don't matter.
Dave: What's the main problem with touring, Don?
Don: There's no problem.
MRR: Except I hate you all and your penises.
Scott: Don hates penises.

Don: I would like to say that I recently moved into an apartment that was previously owned by Evelyn "Champagne" King.

MRR: Wow!

Dave: The main thing wrong with retuming to L.A. is that L.A. sucks. No one gives a fuck in Los Angeles and all of Silver Lake [portion of L.A. in which three of the four members reside] can bite me.

Scott: I'm going to take a street sweeper through Silver-Lake.

Ben: See we're a rock and roll band when it really gets down to it and people in Silver Lake are more into the flavor of the month.

Dave: We're not in competition with those bands-it's oil and water, night and day.

Ben: Although I would like to say that Popdefect fucking rock.They are a great band.

Dave: Well, I've never considered Popdefect to be part of the Silver Lake band thing, but yes, they are a fucking great band as well as three fine, young lads.

MRR: Who is the creative force behind this band?

Ben: I think that may be one of the biggest problems with this band is that we all think we're the driving force.

Dave: I don't think I'm the driving force, I just think I'm the driver.

Ben: There is no creative force in this band, but there is a force. Dave sings most of the songs...

Dave: What are you talking about? I sing all the fucking songs.

Ben: OK, he sings the songs and as you just witnessed, he is also the biggest and angriest person in this room, therefore he is the driving force.

MRR: So you actuatly write the songs that he sings?

Ben: No, we all write songs.

Dave: The bigness of my driving force is only as big as the chip on Ben's shoulders.

Scott: All I gotta say is I saw Dave's big driving force in Hawaii... in the toilet-

Dave: (laughing) No, that was in New York.

Scott: Oh, yeah!

Ben: This is the level that this band operates on. Anyhow, nobody can kick Dave's ass, so he therefore becomes the driving force.

Don: Oh, yeah?

Scott: I can kick his ass, too.

Dave: Do you really need a leader?

MRR: Name a successful band without a leader.

Dave: The DeFranco Family.

Scott: The Osmonds.

Ben: Boys to Men.

Dave: Boys to Men? How much do you know about that band, Ben?

MRR: Tell us about your newest singles.

Ben: Well, the a-sides rule and the b-sides SUCK and I'm going to get another beer.

Scott: I think Ranxerox [Scooch Pooch single b-side] is great!

MRR: I do, too.

Don: I don't like any of 'em, so...

Dave: Yeah, I pretty much hate every record we've made so far.

Ben: You hate the songs?

Dave: No, I don't hate the songs, I hate the records.

MRR: Why do you hate the records?

Dave: Because they don't sound like what I think they should sound like.

MRR: How do you think they should sound?

Dave: Like how we sound when we play live.

Ben: But don't you think most bands think that about their records?

MRR: No, most bands think their records are great.

Ben: Well, what a bunch of egotistical simpletons.

Don: Of course, we should mention that they were both recorded for the minimal cost of about $120 dollars each.

Dave: Yeah, I think we ended up paying more for the cover of our Get Hip! single than for the recording.

Scott: (from out of nowhere) They paid for their tickets, now let them crash!

MRR: What? What does that mean?

Dave: Oh, that's just a little something from Scott-land.

MRR: Weren't you working on an album?

Ben: We're working on songs for a full length record. It is about time, but it takes us a while because we're lame and it takes us forever to get songs together.

Dave: We're slow writers and we're still waiting to see which label we're going to do it with. Believe it or not, we've actually had more than one offer to put out our album.

Ben: EMI or Geffen? Hmmm, which one?

Scott: We might tip the urinal over while we're still trying to write them and have the Wimbleton fucking lakes.

MRR: What? What did he say? Did he just reference Wimbledon?

Scott: Tilt the urinal of bad writing... over.

Dave: Oh, I see how that fits in with Wimbledon.

Ben: Scott, nothing you have said for the last five minutes has made any sense.

MRR: What's going on with the Lindsey Kuhn thing?

Ben: What's happening is...

Scott: (to Ben) It's a urinal... you must be a simpleton.

Ben: Scott, will you please shut up for two seconds, please?

Scott: OK... one thousand one, one thousand two...

Ben: OK... we're recording an instrumental track on Shut Your Face for Lindsey Kuhn who is the great

poster artist from Austin. His label is called No Lie. We're doing a split with Jesus Christ Superstar
All: SuperFLY!!
Scott: Oh, Jesus, Ben...
Ben: OK!
Scott: Dickhead.
Ben: OK! By the way I just might be the only member of this band tonight who has actually answered a direct question.
Dave: Well, your just better than all of us then! A round of applause ladies and gentlemen!
All: Hooray!
Scott: Where is the "answering a question" medal, Ben?
Dave: I envy you, I admire you and I hope some day I can be more like you!
MRR: Don, you seem to be thequiet member of the band. What do you like about being in the Bottom Feeders... if, in fact, you do?
Don: I'd have to say the close comraderie of the four members.
MRR: (laughing) What are the bands long-term plans?
Don: Do the shit we need to get done, put some records out, rock the world.
Ben: Get drunk, play loud and make people sweat.
MRR: (to Ben) I see you're wearing a Texass shirt with a car theme as the design. What do you think is up with the correlation between punk rock bands and the muscle car culture?
Ben: Uh... well, all I've got to say is: There are those who will and there are those who want to and, uh, everybody can talk about cars and rock and roll ...
MRR: (laughing uncontrollably) What?
Dave: What the hell are you talking about?
Ben: Well, I'm just saying that all these bands are into this whole car thing now, but when we were all kids we were into cars...
Dave: I wasn't.
Ben: Well, you're a dick.
Scott: I was into, like, XR7...
Ben: You're a dick, too.
Scott: Fuck off, dude! That was a 289 Ford... that's a bad car? XR7 fucking Cougar, dude. That's a good car.
Ben: Well, we have a member of our band who has the baddest ass car.
MRR: And what is that?
Don: It's mine and it would be a 1969 mach I Mustang 428 cobra jet.
Ben: And our next album will feature "Four Twenty Eight Cobra Jet" which is about Don's car.
Don: You can fucking burn out at 70 mph in the car.
Ben: And speaking of cars and rock bands, Zeke is the best fucking band in the world and they ought to be on the cover of MRR every issue.
MRR: Besides Zeke, what are some of the bands from the last tour that you liked?
Scott: Trucker.
Don: They're from Raleigh, NC.
Ben: They have no releases and they're touring the country!
Dave: Sugar Shack gets my vote for best band.
Don: The La Donnas from Denver.
Ben: Yeah, they're young and have a lot of potential. They're going to be a great band.
Dave: If their livers hold up!
Scott: What was that one cool band we played with in El Paso?
Dave: What? Oh... Destination Un-known. They were really cool. The guitar player told me he was into this really cool, alternative band called the Smiths and asked if we had heard of them. And when they played they were more like this other altemative band we had never heard of called 10,000 Maniacs.

MRR: What records are currently on your turntables?
Scott: I don't have a turntable anymore because the other night I couldn't get it to work right so I threw it out the window.
Dave: He really did.
MRR: Did you get it back?
Scott: No, my neighbor Pappy took it. Yeah, Pappy-son of the man who did Winnie the Pooh's voice and smoker of much crack.
Don: I listen to AC/DC.
Scott: Zeke.
Ben: New Bomb Turks, Didjits.
Don: AC/DC.
Ben: AC/DC, Ted Nugent, Sabbath, Jesus Lizard, Humpers.
Dave: La Donnas, Zeke, Link Ray, John Coltrane, and I still listen to the Didjits at least once a week.
Scott: I really don't own that much Didjits shit, but I saw them live and that was enough for me.
MRR: Any beer manufacturers out there you'd like to say hi to?
Dave: Red Hook in Seattle, hi!
Scott: King Cobra in North Hollywood or wherever the fuck it is. I got lost in my own neighborhood thanks to you.
Ben: I don't discriminate against beer makers... well, I might draw the line at Pabst Blue Ribbon.
Dave: Pabst Blue Ribbon Genuine Draft.
Scott: Genuine Draft Light.
Dave: Our overall favorite band beer is FREE.
MRR: Any people you'd like to say hi to?
Scott: I'll say hi to myself so when I read this I'll remember it was me.

the band that pees together, stays together.

When people think of what sounds "punk" these days, they think of bands on Epitaph Records, or Lookout, or the faux bands in the big leagues called major labels passing off what they call punk today. Well many bands define and have their own interpretations of what is "punk". Slip just seem to epitomize it.

I did the usual tape recording style interview with these guys, but found that most of the answers were too unintelligible due to way too much laughter, arguing, screaming, and way, way, too much beer intake (both on my part as well as the bands). So instead of trying this difficult feat once again, I decided to piece things together and give a complete summary of the interview instead. Lady's and Gentleman, without much further ado here's Slip! Josh Henry

Slip started two years ago by Sean Gregonis, Lars Frederiksen, Ken Helwig, and Ken Head. This line-up lasted 6 months before Sean broke a collar bone snow boarding. At this time Lars was needing to play music, since 6 months prior to that he was the UK Subs guitarists, it was in his blood. Lars took up an offer by Rancid to join, and the rest is history for them.

The history of Slip though, is really about to begin. With no new singer, Slip recruits Gordy Carbone to handle vocals. Gordy was the vocalist in Lars', and Ken Head's old band The Knowhere Men. With Gordy at the helm, Slip went about gigging up and down the west coast for the better part of a year with the line up of Ken Head, Sean Gregonis, Ken Helwig, and Gordy Carbone.

Line ups change, and so did Slip's. Out came Ken Head, and in comes long time friend, and supporter, Gabbi on drums. With this line up, Slip now was a solid piece, and touring has been the main objective of the band.

Their last tour was of the west coast that ended with their van throwing a rod in Canyon Creek, Or. Two days of pure hell the band had to endure with only a loaf of bread, a twelver of beer, and no money. They said a caravan of people from home came and rescued them.

Slip has shared the stage with many notable bands in its two years existence. Some of the bands are: Chaos UK, The Anti-Nowhere League, Ten Foot Pole, Rancid, The lazy Cowgirls, DI, The Meatmen, The Swingin' Utters (too many times to count) Good Riddance, Lag Wagon, Blanks '77, Fury 66, MTX, and many more.

These guys want to play out of town as much as possible. Singer Gordy said, "it's fine playing in our home town (San Jose, Ca.), but we want to stretch ourselves more, we just can't do that by playing the South Bay all the time! " i thought this was kind of cool. This band has 200-300 supporters at every show, they could just kick back on their laurels and be the fat cats of their scene, but that's not what they want to do, they want to progress and move on to see what's out there in other far off places. What the guys told me was that if they can make enough gas money, a days drive for a show is well worth it. Well their van gets 5 mph to the gallon, they're crazy but they'll do it for the fun of it.

Ken Helwig plays bass, and sings, and says he's into: Blitz, UK Subs, SLF, The Clash, Two Tone Ska to new English punk/oi! like The Vanilla Muffins, and Leatherface, and Braindance. Gordy does the vocals, and he says he likes, The Adicts, The Business, Cock Sparrer, Blitz, Snuff, and Op ivy, and The Misfits to name a few. Gabbi, the drummer, likes: The New York Dolls, Johnny Thunders, Lords Of The New Church, and Hanoi Rocks, while Sean, the guitarists, prefers: SLF, the Clash, Bob Marley, Sugar. The Ruts, and Johnny Thunders.

You can write the band at the label address for any of their releases (LSD 001 "Sounds Of The City" 6 song e.p. LSD 002 Split single with: The Swingin' Utters/Slip Split 7"
LSD 005 "Commitment" 14 song CD) or if you want them to do a show or interview them. if you do get the chance to see them, please check them out you won't be disappointed! 1595 Lafayette St. Santa Clara, Ca. 95050

TURBONEGRO

THE SAD AND TOUCHING STORY OF SEXUALLY CHALLENGED NORWEGIAN EX-TEENS COMING TO TERMS WITH INSTANT GRATIFICATION. AS TOLD BY HAPPY-TOM AND RUNE.

Happy-Tom

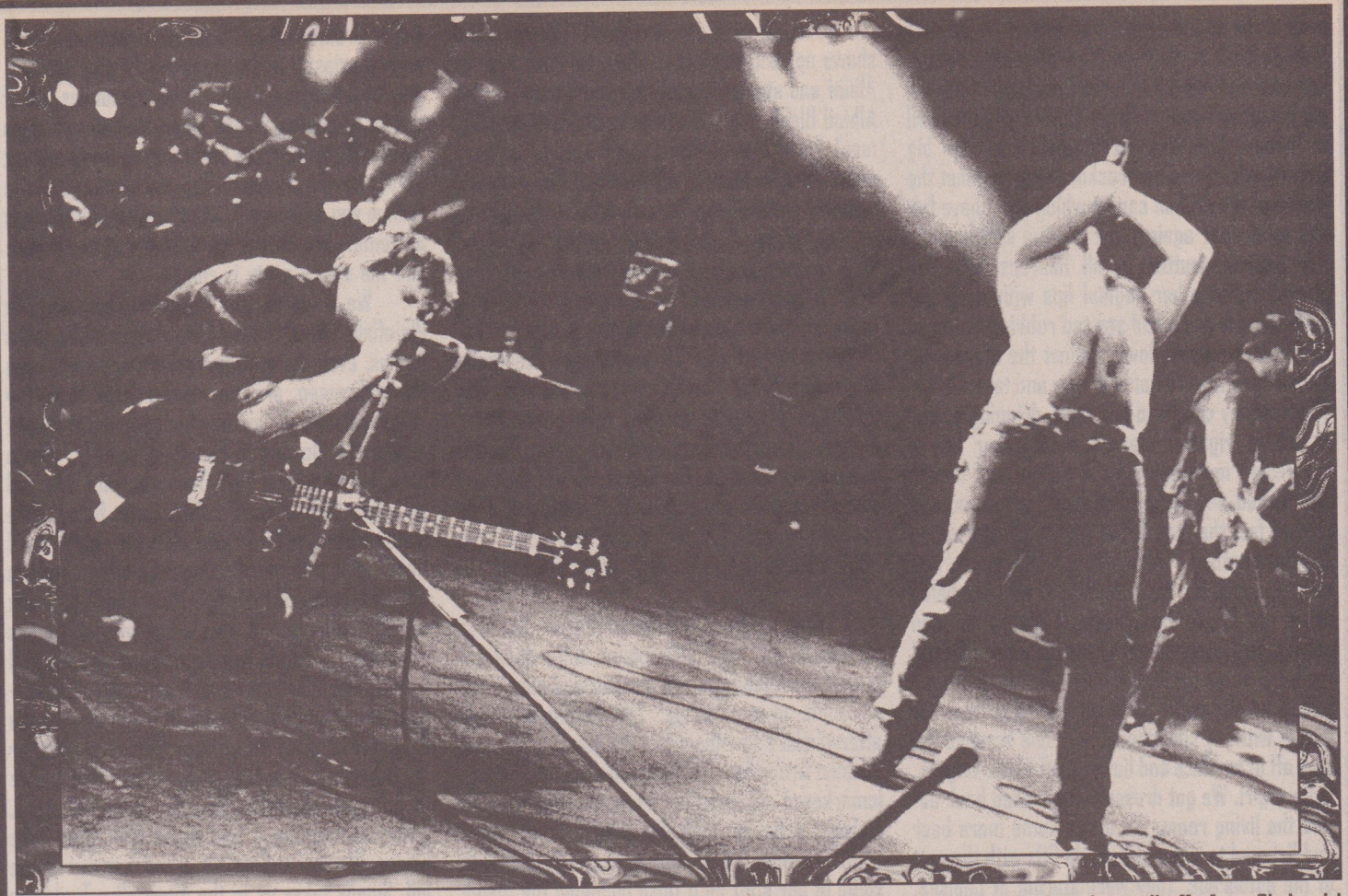
We (Turbonegro AKA Trbngr AKA Stierkampf) spent the summer of 1995 wisely. We went on our "Nambling In The Nineties"-USA-tour across the vast North American continent, to present io the decadent youth of America our music and our ideas. Hank Von Helvete is the singer and dancer, Pål and Rune play guitar (rhythm and lead), and Bingo plays the bass and I play the drums. We left Oslo in the wee morn of June the 26th. As we took farewell with our loved ones, we were not sentimental. We are beyond that. We do not play Emo-core. We knew that we had nothing io lose, but all to gain. Maybe, just maybe, we would never have to return to Oslo, to 'the scene', to the waiting rooms of the welfare and the doctors office, to the waiting rooms of feces, to the corrupt and mediocre hallways of endless hell. We play Rock.

As we layed on the cold marble floor of Frankfurt International Airport, waiting for our flight to New York City the next morning, we could feel the spirit of Rock rush through our veins. We are In Germany, the ethical backyard of modern man. We are bored. Hank tries to start anti-semitic riots by running around in the terminal area, rubbing his hands greedily and hunching his back, screaming "Ich Bin Der Ewige Jude!" (I Am The Etemal Jew, a common Image in Third Reich propaganda), Hanky was still excited: About 3 months prior to our departure his name was found on the deathlist of the Norwegian Neo-nazis, due to his talk radio show, "Nihilistic One Man Front". The bloodsucking nazis at the airport barely manage to keep their killer-instincts leashed.

Bla bla bla bla we play in Philadelphia first, our show in NYC has been cancelled... after the show we go drinking in the home of Phil and Marla Irwin (of America's most important band Rancid Vat) and their son Elvis. It was just great. We stay for days with a genius by the name of Jeff. He is perhaps the King Of Barbeque. How can there be hunger in America? Let them eat t-bone steaks. The next day we are supposed to play at an all-ages show, but the bouncers demand that our driver and our roadie pay entrance. We leave. We played good shows in Norfolk, Virginia and Richmond, Virginia, with a good good good band called The Candy Snatchers. I get a second-degree sunburn that lasts for two weeks. The South is a great place. The houses are really nice, and people are pretty much down to earth and know how to appreciate art, food & drink. Our moustaches are all fully grown. We visit the parents of our driver/mechanic/renaissance man Rich. They live in Bowling Green, Kentucky. We eat good good good food and drink good beer. They own a lawnmower as big as a car. Everybody gets to ride it! We throw horseshoes with Rich's father, whose name is also Richard. Pal manages to destroy their exotic flower-garden with the lawnmower. He is sober.

After Kentucky we go to Bloomington, Indiana. Bloomington was the setting for the classic and unforgettable 1970's bicycle-movie "Breaking Away". The subject matter of "Breaking Away" is the conflict between the local predominantly working-class kids and the college kids. The final showdown takes place at a bicycle race between the two factions at the end of the film, with the locals as the winners. For me, personally, the climax of the film arrives when the protagonist's dad, a fat obnoxious cigar smoker with receding hairline, asks his son's best friend (a rather short fellow) whether or not he is a midget. The short chap replies "For the umpteenth time - I am not a dwarf! I just have some problems with my metabolism." I myself, 'Happy-Tom, know a lot about being a short person. I was tiny until about 17 or 18 years of age. Now I am a fully grown adult. However, I will still strongly recommend "Breaking Away"; it's simpy a great great piece of cinematic handycraft in the social-realistic genre. Why doesn't MRR™ write about films like this? Is it international law that every single fanzine on the face of earth must write about Russ Meyer, blaxploitation, Mondo Thls and Mondo That, violence, gun-fu, kitschy and camp and oh-so-obscure B-films? And so I ask you: Why? So a bunch of no-guts "alternative" tattooed seriai-killer-baseball card-collecting humanoids can live their life vicariously through the scripts, plots and oh-so-shocking imagery of even lower pieces of genetic debris? It is time to put the old foot down and say "We have had enough!" It is time to save what is left of integrity in the Underground. One way to do this is to keep buying our records. Both David Gurrik (The Anal Babes) and myself started crying when we saw "Forest Gump". David, of course, denies that this ever happened, but I saw him... The insides of his glasses started fogging over when Tom Hank's lifelong sweetheart shows up HIV positive. I let go of my feelings more or less throughout the whole ordeal. It felt cleansing in a way I have yet to experience during any dim bulb-nihilistic NYC lo-fi bullshit-flick. Think about it, please. You don t have to be tough and post-modern every single waking hour. Do yourself that favor.

Anyway, America during the summertime



is very hot, in several ways: After our show in Bloomington the promoter, an incredible person by the name of Kerry (of the legendary Gynecologists) was so impressed by our "Larger Than Life" live presence and the powerful suburban ambience of our Rock that he offered to supply us with the services of the local prostitutes. "Blond hair, big tits and no plastic!" (Plastic = Silicon). Hank, Bingo and yours truly declined on his offer, as we all have boyfriends at home and hence wish not to break down under the immense weight of post ejaculation depression; besides, what would the people at Blitz, the Gilman St. of Oslo, say when we returned to Oslo? They had already banned us for our somewhat liberal use of the Iron Cross, but they always end up inviting us back each Christmas and we want to please them, the sentimental fools we are. I was contemplating: I am a Scandinavian Rocker... What would Nix (Nomads) or Ebbot Lundberg (übermensch and singer of Union Carbide Productions) have done In my situation? It is hard to say, but some of us were content with saving the near-sex-experience in our masturbatory databanks. Rune and Pål (needless to say) were more than enthusiastic about the prospect of wild uninhibited USA-porn sex, no strings attached, without the usual clitoral demands of the Oslo female. Plus, being the axe swingers of the group, they have certain Rock obligations to fulfill. We drove to Kerry's house about 20 minutes outside of town, and Bingo puked in the van. The whores were summoned by telephone. I will leave the rest of story to Rune. Pål claims that he doesn't remember anything from his night with the prostitute. I believe him.

Rune:

Hello everybody! This is the story of my sex with the village prostitute Chelsea of Bloomington, Indiana. Both hookers were much better looking than we expected. Like I said, my hookers name was Chelsea. She was wearing a Black Crows t-shirt. After a quick beer in the living room, we got up from the couch and entered an adjacent bedroom. I sat down on the edge of the bed. She slid her arched feet out of her shiny, black high-heeled shoes. She had dark blondish hair and was tall and slender; her legs were without a blemish, seemingly made out of porcelain. She pulled off her T-shirt and smiled like a child with a dark secret, like a child that knows too much, yet thirsts for more. Her breasts were large yet firm with nipples about the size of a Norwegian 5 kroner coin. They were not made of plastic, they were made of pure Indiana corn. Pounds of it. A slight overbite was evident as she ran her tongue across a puffy set of lips that glistened in the firelight. She was beautiful. It was apparent that the hard bumps in the sexual highway that every prostitute is destined to travel had not yet taken their toll off of my Chelsea! I got up and we kissed passionately. A tiny bubble of saliva dribbled out of her mouth, past her puffy bottom lip and clung to her chin. "What a dog you are baby" I thought, "Yes I will make love to you like a dog, my little Indiana peach!" She swallowed as my hands slid across her tits and made them jiggle to life. She pressed her pelvis against my bulging crotch. Aroused. I reached around and buried my hands into her pillows of flesh, kneading the ass-balls, spreading the cheeks and massaging her little asshole with my finger, which I had cleverly moistured with some of my own saliva prior to fondling her Indiana buttocks: I am very sexually strategic person and I wish to live my life in full thrusts. She stepped back and dropped to her knees. She pulled out my erect member with a desperation that said "I need this cock. You can have me for free, O Moustachioed One" or maybe something to that extent. Please remember, I had been drinking and my perception might have been slightly blurred. With her emerald mid-western eyes locked into mine she tickled my medium-sized prick's tip with her cunning cat's tongue. Cupping my loaded Norway balls with one hand she steadied the throbbing shaft with the other. She opened her red-lipped, glistening mouth and started sucking that cock of mine like a wild animal. Needless to say it was great. A thick sheen of saliva soon collected

around the mouth of this wild animal waiting for a mega-shot of elephant tranquilizer. I grabbed her hair and shoved her head back and forth on my pulsating piece of flesh. That is why they call it "head". She dropped to the floor. Her big breasts were Maximumrocknrolling™ against the textile of the Afghan carpet which must have felt like sandpaper against her pouting stiff nipples. Her behind strutted to all heavens, and she started rubbing her vaginal lips with her right hand. I knelt down and started rubbing the head of my cock up and down against the aforementioned lips. It was a game of give and take. Slowly I entered my cock into her tight, dripping pussy. It felt so right! I started fucking her like a Norwegian mountain goat. I fucked and fucked and fucked and fucked She had 2 orgasms, and I could feel the muscles in her cunt contracting like the mouth of a rabid octopus. Octopussy. This was too much for me to handle. It was like being Adam and Eve in the Gorden Of Eden. A Serbian rebel goose-stepped out of the closet and kicked me hard in the head with his muddy boot. Thus I pulled out and swiftly crawled around to frost her mouth with my spurting semen .She scraped the cum off of her face and licked it off of her fingers, hungry girl. We got dressed and walked back out into the living room. We drank some more beer and listened to some of Kerry's CDs with the rest of the entourage. They were staring at Chelsea. That was embarrassing. Both Happy-Tom and Hanky looked confused. That Kerry must have had every single CD made in the world. I have no idea how much he had to play the girls. The rest of the tour was really good, but I won't even bother listing up where we played or what we did: For me the tour was complete after my rendezvous with Chelsea in Bloomington. America is great... There simply is room for everyone, I didn't even have to use a condom or anything.

Happy-Tom

The day after we drove to Madison. There we recorded some songs for a new 7" in a studio that Bovine Records booked for us. Sean has already put out our "Bad Mungo/Hobbit Motherfuckers" 7". He said that it was Killdozer's old studio. We recorded some new songs: The Dicks' "Young Boys Feet (I'm Greedy)" and The Rude Kids classic "Reggare Is A Bunch Of Motherfuckers" and a new one, in Norwegian: "I Morgen Skal Eg Daue, Eg Er En Gammel Mann (Tomorrow I Will Die, I Am An Old Man). The technician wore a hearing aid. Hm hm. I can vividly imagine him during the mix-down, screaming at the top of his lungs: "Well, I don't know man, I think it sounds pretty good!". We played a great show with Ed Hall and Sixteen Deluxe. Then we drove to Chicago. I play the only drum-solo of the tour; more specifically the 1.5 second drumbreak from "Born To Be Wild". Nietzsche said: "Why should the peacock hide its feathers?" Steve Albini shows up, and Hank is thrilled. He runs over to Albini and starts hugging the small man: "Steve Albini! Black Flag is my favorite band! Black Flag, man! Wow! Wow!" Albini turns out to be very polite, and is not at all insulted. Good sport, crummy metabolism. Then we drove to Oklahoma to visit family. Then we drove to Salt Lake City. What a drive. Is this the area the nazis want for their Aryan Homeland? Let them have it. This town is in the middle of South Africa. This is what Pretoria looked like 30 years ago. Everybody looks like Chris Isaak, even the women. The lowriders are good though, they go bumpty-bumpty down the boulevard. We go to Raunch Records, a nice shop. Our worst show of the tour. Our van breaks down several times a day. It is over 40 degrees Celsius all day every day. It is impossible to keep your feet on the floor, it will melt your skin.

Then we drove to Eugene, Oregon. But first we have to pick up Pig Champion in Portland. He plays "unplugged" before our set, and joins in on a couple of our songs. The Detonators play afterwards! I saw them at Blitz many years ago! Vocalist Bruce has "Turbonegro are gods!" magicmarkered all over his stomach. We stay at Malcolm's house. Malcolm runs a label called Fatal Erection. He is putting out a 10 inch with some of our stuff on it (also including the theme tune of our tour, "The Midnight NAMBLA", which was supposed to be out several months before our arrival in the USA. He is very bitter French-Canadian drunkard. He has started a fanzine called *Quebec Libre*, and will accept contributions from fellow separatists at PO Box 5192, Eugene, OR 97405. He was supposed to set up shows in Seattle and Portland, but wasn't able to do so. He gives us money, 300 dollars. He feels guilty for being such a lousy booking-agent. Both parties pretend that the money is a loan. He takes care of his bands. Pig Champion is good man too. Takes us to a very expensive restaurant and spends 300 dollars on us, money from a royalty check he received the same day, due to Pantera playing one of his songs on the "The Crow" soundtrack. We eat, drink and smoke cigars, discussing Celine, Schopenhauer, Wilhelm Reich, Bertolucci's "1900" and Hanoi Rocks. Men of the world, fearless intellectuals in the twilight. Late at night we try to stage an re-enactment of the latter part of "1900", the part where the fascist Attila (Donald Sutherland) and his crazy wife/torturess Regina are chased through the beautiful and misty north Italian morning by the vengeful peasants towards the end of the war. Hanky plays Attila, Bingo plays Regina, Pål and myself play the partisans and Rune is the director. Rich watches in awe, in tears. What drama! What pathos! Mr Champion, nodding off in a chair, plays the entire Italian proletariat and awakens occasionally with an enthusiastic and furious cry "Attila! Attila!", only to fall asleep again. Heavy symbolics. All of this is of course ruined when Malcolm charges frantically in from the bathroom wearing a black beret, waving a French flag, screaming "Vive le France you besterds!", eyes bulging like there is no tomorrow. This is somewhat out of context, and the entire party is ruined.

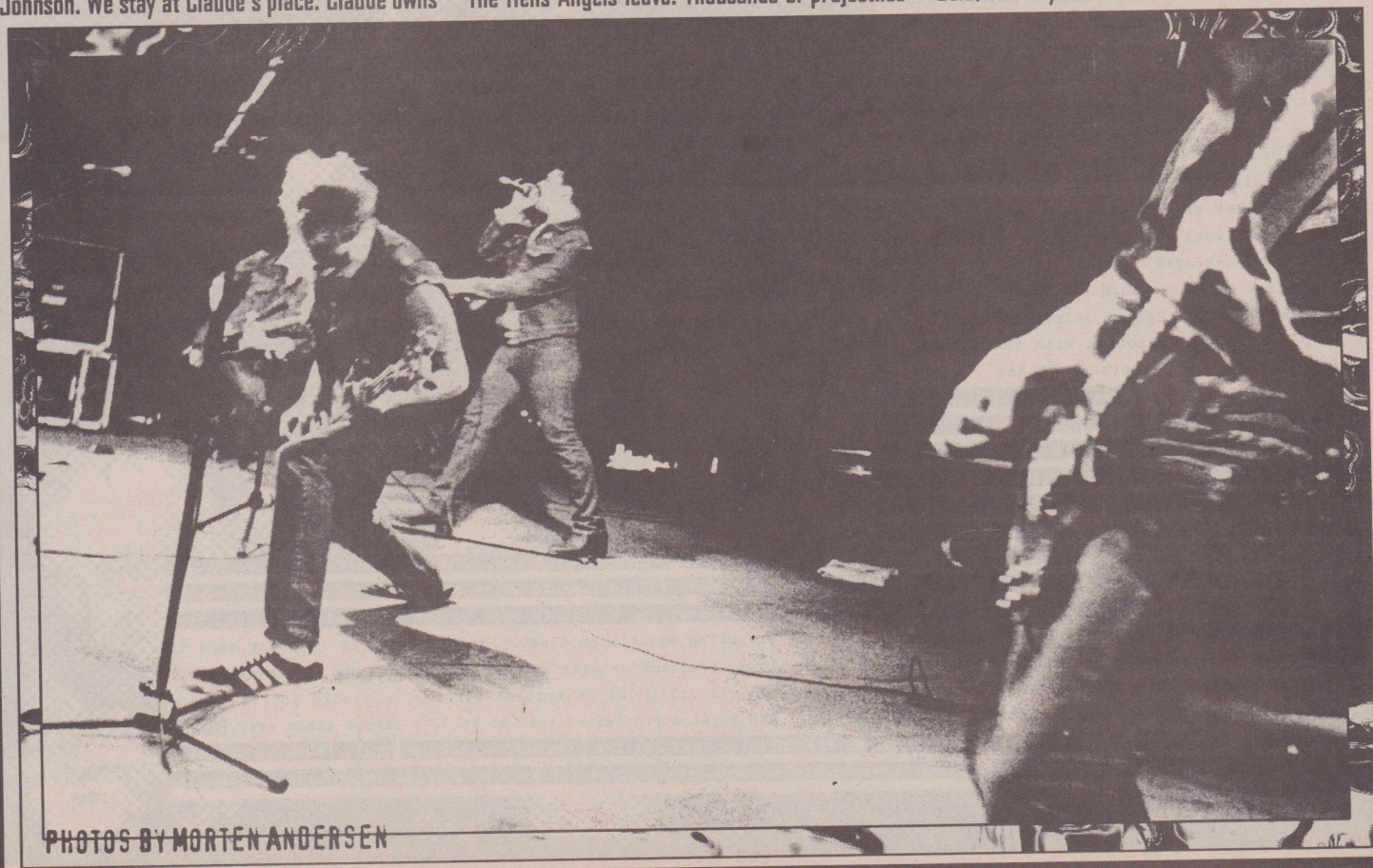
We drive to San Francisco to play with Plainfield. What a town! Wow! Everybody looks like us, even the garage-rockers are bent, even the policemen are boy-loving men that say "Whoopsiedaisy!" as they lambada down Haight Street with flowers in their gun-barrels. This is probably what local boys The Authorities referred to when they sang "...they have funny little moustashes...and they skip when they walk!" in "I Hate Cops". Plainfield's singer Smelly Mustafa is an ultra-redneck hillbilly with a goose to pluck with the whole world. This is fine with us. He has a moustache and is homosexual too. It's a small world! His philosophy when it comes to mustaches is admirable: "Don't wear it if you don't mean it". Later he gives me a Pansy Division t-shirt for my birthday, even though he knows that I hate them, squares trying to cash in our success, giving enema-sex a bad name with their fake posing. We stay at Smelly's grand mansion on the hill. Smelly takes us to the Alternative Tentacles headquarters. I have a goose to pluck too. Jello used to write every single small-time small-town punk band in the world to get free records. In 1983 I sent him a copy of (Bingo and myself) band Akutt Innleggelse's 7". I told him i wanted a copy of the Condemned To Death 7" in return. I didn't hear from him for 7 or years when he sent me another letter asking for Turbo-stuff. I am a sucker for punk rock stardom, so once again I sent him vinyl, but demanded that he send me the C2D record plus a copy of "S.F. Underground" compilation 7-inch. This time he at least bothered replying, stating that he was unable to find the records. How can he whine about multinational corporations while he at the same time for years has beer poking his hands into the pockets of young boys looking for "spare change" and more, that crazy bitch? Jello, I love you, but you have Nambled me. To quote Emile Zola "J'Accuse!! Te me namblaizes!!!" At least Smelly's old band Legion Of Doom had enough brains to break the records before they put them in the envelope to Jello.

Smelly is a music business-genius and has set up some shows with both bands in San Francisco, Fresno and Los Angeles. All shows are great! The show in San Francisco is in an old theatre, which is incidentally the same hall that Jim Jones used as his People's Temple before they went to Guyana to die, according to a

colored gentleman with a shopping cart by the curb. We drive to Fresno. I realize that Smelly is a dancing star in a cosmos beyond good and evil. After the show in Fresno we drive almost to Death Valley to spend the night at a ranch that some of Smelly's friends own apparently ex-members of Capitol Punishment. What a fab place! The promoter at the Hell's Gate Glub in Los Angeles, a Sleazy HIV pirate crack addict by the name of Larry, escapes with all our money, and Rich threatens the steroid-freaks that run the club by breaking a bottle. "Uh oh." says Smelly, "Time to split!". A lot of people show up at the LA-show since Smelly, naughty man, has promoted us as "Ex-Clit Boys". Smelly goes berserk during Plainfield's set, breaking a lightbulb. He hates Los Angeles. I can understand this, but still I like the beach. It is as if talent doesn't count in this town. Maybe a huge concentration camp is a good idea. The Final Solution, advertized as a subdivision, Santa Treblinqua, hard work ("aerobics and rollerblading") and one last shower in the sunset of Western Living, all for a reasonable price". Rich's sister has a really nice apartment on the beach in Santa Monica. We bathe in the great Pacific Ocean. The American leg of the tour is over. At least we didn't get the shit kicked out of us like we did the last time we were in the USA.

However, after a break we fly to France to play at the St. Amant festival with Linton Kwesi Johnson. We stay at Claude's place. Claude owns his own little village in the French countryside. He is a multipersonality genius. At the flick of the switch he can transform into Silver Roger, the world's most fearless go-cart racer. Together with Rich's charming and attractive girlfriend Nathalie we drive to the festival in the middle of nowhere. There are thousands of people there. The stage is guarded by The Hells Angels. The similarity with Altamont 1969 is striking: Something bad always happens when we play this song: Hanky provokes the faggot-catholic audience, insulting the French by speaking shit-French, mostly about the homosexuality that runs rampantly throughout the history of French culture. "I am the new Jacques Brel" he says, rubbing his crotch. But the shit-punks seem to enjoy the music- Rich is screaming through the monitors: "Keep playing! Keep playing!", because every time a song ends, virtually hundreds of beer cans, bottles and even shoes and boots are hurled at the stage. Some miss, some don't. Bingo is hit in the ribs by a full beer bottle and passes out for several minutes. There are medics on the stage. We are cool. We smoke cigarettes, then we start throwing bottles back. I see a petit hippie woman constantly throwing bottles. I walk down from the drum-riser and throw a half empty (or half-full, dependent on your philosophical point of view) at her face. It rams straight into the forehead of French drug addict, tripping. He collapses. Blood gushes from his forehead. All hell breaks loose. The Hells Angels leave. Thousands of projectiles are fired at the stage... Thousands of disgruntled Frenchmen scream their rage at the unfair actions of the sexy denim-men. It was the roar of the thousand-headed Demon. We stared into the Abyss, and the Abyss stared back into us. It was the grandest moment of my life, the moment of truth, and I felt immortal. It was a nice summer. It reminds me of another summer in my life, I was 9 or 10 years old. The circus was in town, "town" being a rural suburb outside of Oslo. This was at the height of economic growth in Norway, and there was no suffering or hardships, only wealth and hope and light. The circus people had parked an elephant cage down by the main road. The cage was too small for the animal, dumb flesh bulged out through the bars like in a cartoon. Me and some of the other children started throwing rocks at the elephant, who started rocking the cage back and forth. A crowd gathered, mothers and children on their way home from the grocery store. The elephant let go long, squealing roars of pain and panic. After a while of this some circus people came driving along. They hitched the cage to their truck, unaffected, as if people threw rocks at the elephant everyday. One of the mothers said, loud and full of pure hate, between clenched teeth: "God-damned elephant!" A true elephant-hater. The elephant just didn't belong. There just wasn't room enough for it inside her head.

Contact Turbonegro at Ullevålsvn. 49, 0171 Oslo, Norway. Fax: 47 22 382705.



PHOTOS BY MORTEN ANDERSEN

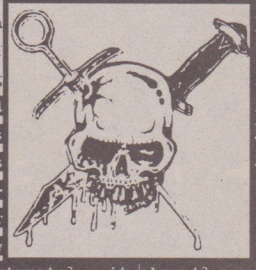
MJ Junkies

o.k cut the crap

GG is dead and the Murder Junkies are a strong enough band to make it on their own. With "old school" punk roots and a strong N.Y. influence, the Murder Junkies rule. They have proved themselves as being an authentic "vital" punk band by their history alone and the release of a new album titled "Feed My Sleaze"(due out in November '95). I asked Merle Allin about the history of the band, its present state, the future...and what the hell happened with Dino? Here is the story...

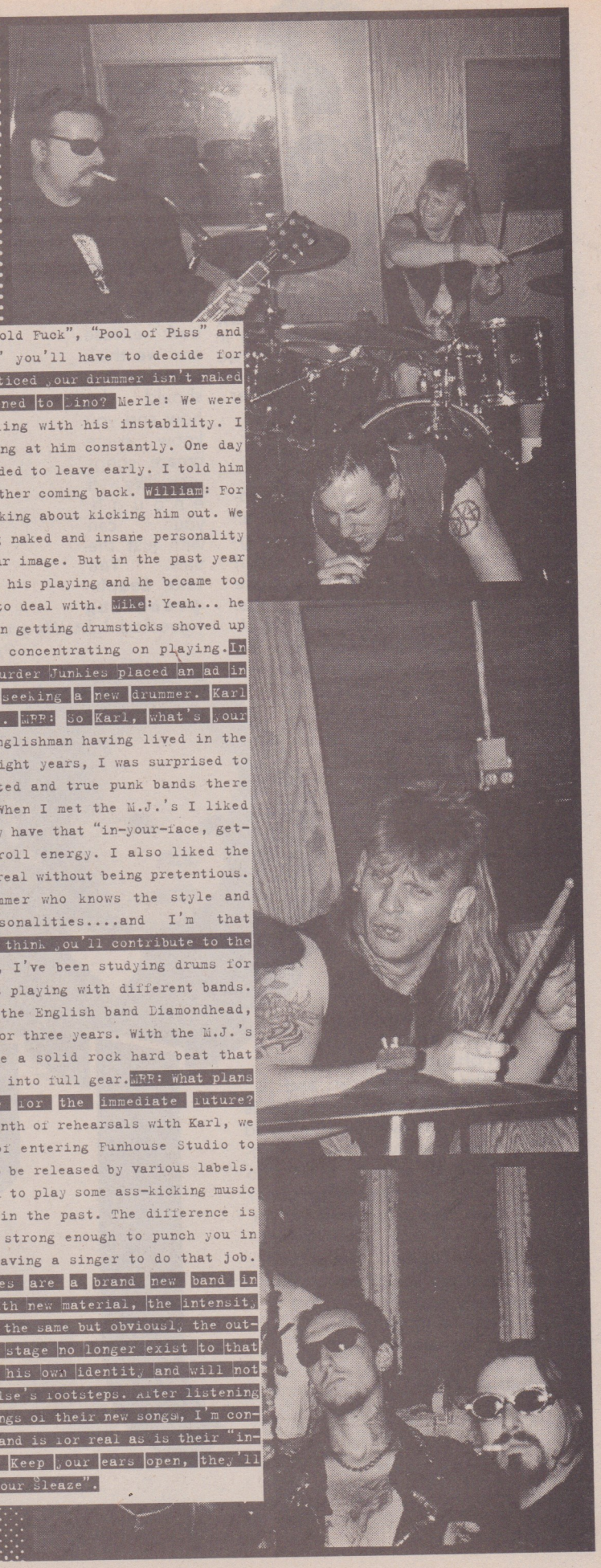
P.C. Walbert

Merle: In August '91, I formed the MJ's while GG was in prison. The line-up included (the always naked) drummer Dino Sex, Chicken (shit) John on guitar and myself on bass. Shortly after GG's release we began our first tour around the country. Immediately following this tour we fired Chicken due to his incompetent playing style, annoying attitude, his lack of knowledge in rock-'n'roll (he likes Depeche Mode) and the fact that we all despised him. Just check out "Hated" to understand what an "asshole" he really is. Good riddance and fuck off, penis breath! Anyway, William Weber replaced Chicken and the MJ's original sound and style was born. At the same time punk rock legend Dee Dee Ramone joined the band for a brief period. This coincided with the filming of Todd Phillip's documentary "Hated" starring GG Allin and The MJ's. The success went beyond their wildest expectations since the film was still being shown throughout the U.S., as well as many parts of Europe. Dee Dee left the band without warning a few days before they started their second tour in November of '91. February of '92 saw the band start a cross country tour. Unfortunately, it abruptly ended in disaster. After half a dozen shows GG was arrested in Austin for violating parole. He was extradited back to Michigan to serve the remaining year of his sentence. These tours proved the MJ's as being both talented and strong enough to back up the notorious punk rock terrorist GG Allin. Merle: While GG was back in prison preparing himself physically and mentally to lead the band to its ultimate level, he was writing lyrics for a new album. Meantime we were working on reinforcing the intensity of our new music towards the same goal. After GG's release in April '93 we entered Don Fury's studio in N.Y.C. and recorded "Brutality and Bloodshed For All". Many fans and critics proclaimed this to be GG's finest album ever. In May '93 GG Allin and the MJ's were ready for war as they hit the road for the "Terror in America" tour. Never in the history of punk rock had there been a more intense, violent and cathartic performance by a rock singer held together by



the blistering sound of this solid musical unit. After a month-long tour of the entire U.S. and the climatic show at the Gas Station (his last ever) GG died "mysteriously" on the morning of June 28th 1993. Upon his death, the future of the MJ's was uncertain. It wasn't until the release of "Brutality and Bloodshed For All" in September '93 that the MJ's decided to continue on their own (due to the overwhelming acclaim of this record). Merle: We supported the album by doing a tour in the summer of '94 with Jeff Clayton from Antiseen. The tour motivated us to come back to N.Y. and start looking for a full time singer. First choice was Mike Hudson (former frontman of the neo-punk band The Pagans). Unfortunately, after a couple of shows it was clear that he was not suited for the task of fronting this band. We needed somebody with real guts. We started going through singers like GG went through bands. We wanted a singer with that same aggressive style and strong lyrics but his own personal identity. We didn't want a singer who would imitate what GG had already done. On our way to rehearsal Merle explained to me that they had found what they'd been looking for. Enter Mike Denied in September '94. Mike had corresponded with GG while he was in prison. The M.J.'s first heard him singing with his band, The Denied, at GG's Headstone benefit. After arriving at the rehearsal studio the following interview ensued:

MRR: So Mike tell me about your background ? Mike: I was born in N.Y.C. and grew up in the Bronx. At the age of 12 I left home to experience life on the streets of the Lower East Side. A couple of years later I picked up a bass and joined my first punk band. I learned to play going from one band to another over the next few years until I joined up with DeeDee Ramone. I stayed on for about a year before he split the U.S. to live overseas. After outgrowing everyone around me I decided to start my own ban, The Denied We were together for a couple of years and did several short tours before we disbanded in the summer of '94. MRR: When was your first show with the Murder Junkies? Mike: Less than two weeks after I joined the band we started getting shows around N.Y.C. The early shows were very energetic and well received but the M.J.'s realized that it was time to move on to new material. So we took a couple of months off to write and rehearse. MRR: When can we expect to hear this new material? Merle: We just finished a 5-song 10" / 7-song CD entitled "Feed My Sleaze" to be released on Alive Records in November '95. We recorded and produced it ourselves at William's Funhouse Studios. MRR: How would you compare it to the "Brutality" album? William: I would say the music is along the same style. Maybe a little faster and the production a little more raw. Mike: The lyrics are similar in subject matter but maybe not quite as offensive. But with song titles like "Stiff Cold Fuck", "Pool of Piss" and "Jism on the Cross" you'll have to decide for yourself... MRR: I noticed your drummer isn't naked anymore. What happened to Lino? Merle: We were sick and tired dealing with his instability. I found myself screaming at him constantly. One day at rehearsal he decided to leave early. I told him if he left not to bother coming back. William: For years we've been talking about kicking him out. We realized his playing naked and insane personality were novelties in our image. But in the past year it carried over into his playing and he became too much of a headache to deal with. Mike: Yeah... he was too interested in getting drumsticks shoved up his ass instead of concentrating on playing. In August of '95, the Murder Junkies placed an ad in the Village Voice seeking a new drummer. Karl Wilcox is that man. MRR: So Karl, what's your deal? Karl: As an Englishman having lived in the U.S. for the last eight years, I was surprised to find how few talented and true punk bands there are on the scene. When I met the M.J.'s I liked their attitude. They have that "in-your-face, get-up-and-go" rock'n'roll energy. I also liked the fact that they are real without being pretentious. They needed a drummer who knows the style and match their personalities....and I'm that man. MRR: How do you think you'll contribute to the band? K Karl: Well, I've been studying drums for 15 years as well as playing with different bands. In 1990, I joined the English band Diamondhead, who I played with for three years. With the M.J.'s I intend to provide a solid rock hard beat that will drive the band into full gear. MRR: What plans do you guys have for the immediate future? Merle: After one month of rehearsals with Karl, we are on the verge of entering Funhouse Studio to record new songs to be released by various labels. William: We're back to play some ass-kicking music as we always have in the past. The difference is that the music is strong enough to punch you in the face without having a singer to do that job. The Murder Junkies are a brand new band in September 1995. With new material, the intensity and the energy are the same but obviously the outrageous antics on stage no longer exist to that extreme. Mike has his own identity and will not follow in anyone else's footsteps. After listening to the test pressings of their new songs, I'm convinced that this band is for real as is their "in-your-face" music. Keep your ears open, they'll definitely "feed your Sleaze".



Who are you?

We are Junior. We are three people who happen to make music when we feel like it. There is Peter on guitar and vocals, Wilbert doing bass and Pascal pounding the drums and both doing some backup vocals. We are not punk and we have been together as a band for 5 months.

What have you done? Well, actually we haven't done that much in our pityful lives. Mainly it revolves around music and friends. We have been (and still are) in several bands but (laughter) we won't bore you with the details. We just want to play together and create something cool. We do this more or less with the emphasis on together. We all must take part in the songwriting (or whatever) and it shouldn't be up to just one person to produce songs. Thanx to Peter this is developing pretty well, he's the one who urges us to participate and this only makes it more enjoyable to indulge in what we call music. Obviously we have our influences and they are pretty diverse. Peter is a bit over the top coz he is totally into R&B and soul. We don't really mind. Pascal and Wilbert provide the punk edge to Junior. Poppunk is the best (Peter comes in and is drinking vodka) and this is more or less how one could describe our sounds. I believe it sounds a bit too much like that (long gone) East Bay kinda stuff with a bit of old Lemonheads thrown in and this should assure us of a future that will yield many opportunities. But we still are crummy as hell. Peter doesn't like Lookout but Wilbert and Pascal sure as hell do (since 1989).

Does he play solos? Yes he does, but they are a bad excuse for a solo and we think that rules because we believe music should be basic somehow and you only need to know some chords to create songs people (and we) like. If you have enough imagination you can make music with just the bare essentials. **You guys sound like teachers, preaching and all?** You guessed right. We are teachers. At least Peter and Pascal is, he just graduated. Wilbert who (are attempting) to teach kids how to draw and Rembrandt how to distinguish flower from Picasso. They don't really succeed. **What are you trying to achieve with your music?** A good question. We use our music as a platform to spread the word of peace all over the globe. We want to destroy all racism, sexism and homophobia and all the otherevil isms. Music is a powerful medium and we are gonna charge our instruments for a plea for peace. And fuck the cops too. **Releases and/or creative work?** We are all

Jun

more or less involved in the Hercules' Metal Jacket collective and we do a zine, like almost anyone else on this godforsaken world but we try to be original (who doesn't). We have recorded a demo which sounds ok but we want to record another one. We will play anytime, just try us. We are nice. Become a nice punk! Peter also does some work for a local (cool) radiostation and he's also a DJ, spinning discs for the cheezy hippies and alternative people who hang out at the G-spot. And Peter says they dance like zombies on acid. Wow cool.

What is your favorite flower? All: We love pansies. **What is wrong with shows?** There are too often people pretending to be something. It's one big fashion show. In the middle of summer people are wearing knitted hats of some kind, a longsleeve, a t-shirt and a hooded sweater just to show that he/she knows some band. You can just see them sweating like hell but they won't give up. Then you have the people who wear shorts in the middle of winter, ten degrees Celcius below zero and still hanging out in their fave shorts. Legs practically falling off but hey, you have got to make some sacrifices to be someone in the scene nowadays. But actually we should just mind our own business and stop complaining.

Any comments? Like we said before, we are a punkband but nobody in the scene knows us. We most likely are too wimpy anyway to compete with all those diehard hardcore persons. We believe acting nice and respecting other people is a big step already for humankind and not many punx seem to have mastered that skill. They are too busy doing their punkstuff not keeping in mind that people are not the same. Obviously, people are different but some people seem to forget that. They say they are openminded, and I've met plenty, but a lot of the 'punx' are as narrowminded as any joe sixpack. Myself included at times.

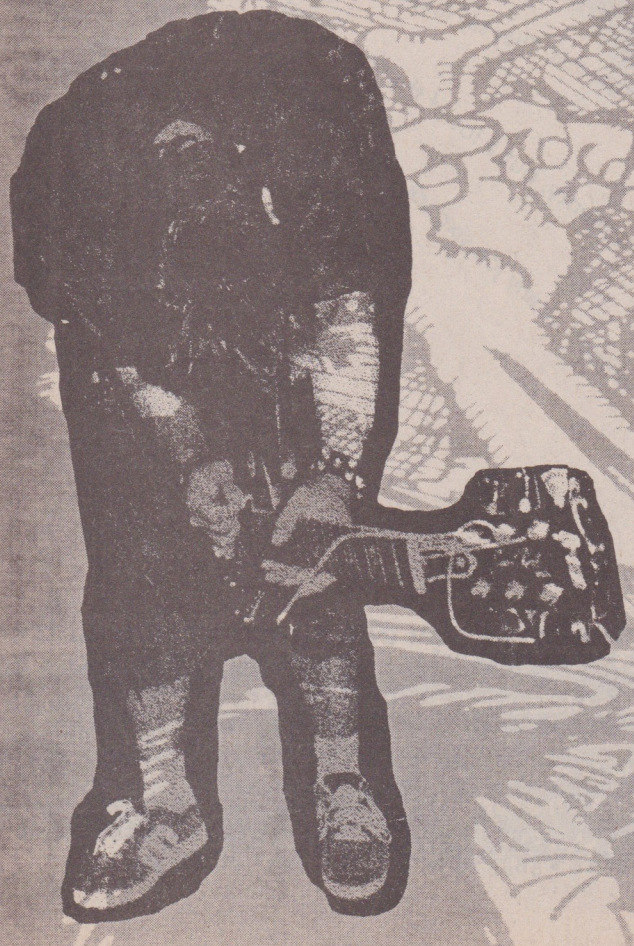
If you want you can get the demo for whatever you can spare at the address below. Like we said we also do a zine, Hercules' Metal Jacket. It's ok, a bit personal and pieces about music, cartoons etc. It can be yours for $2 ppd (air). Nice people please write us coz we think correspondence is cool and we'll write back. Really. Junior • Klokkemakerstraat 14 • 5855 BZ Well (LB) • The Netherlands.

Assfort from Tokyo Japan visited New York and San Francisco in August to sight-see and play A high-energy jolt of classic Japanese Hardcore - super fast, lots of wailing instrumentation and h releases - an out of print CD called "Five Knuckle Shuffle" (Selfish Records), a 7" "Unlimited Variety also appear on the "Kakumei Vol. II" compilation (MCR) and while in the U.S. recorded a soon to b bass, Kiku - drums and Hiya - guitar.

Interview by Devon Morf, Ken Sanderson, Pat and Dave Mello. Photos by Matt Average. Trans answered which question, however since the interview was conducted through a translator, son

ASSFORT

MRR: So when did the band first start?
Assfort: We got together in 1988.
MRR: How did you all meet?
Assfort: By fate. (laughter)
MRR: Hasn't the line up changed since the beginning?
Assfort: Yes. The bass player changed. Tets has only been in the band for four years.
MRR: In America there has been a lot of questions about the significance and meaning of the n
Assfort: If you write Assfort down in Chinese characters, the first character is pronounced "Ah" ar and/or anarchy. "Su" the second character means "in hell" and the last two characters together are And "fu" means happy and "ohto" means "sound."
MRR: The majority of Assfort's song lyrics have song titles in English but lyrics in Japanese and w the lyrics were about and what sort of topics they sing about? Maybe they could talk about a fe really strongly about.
Assfort: We can't write our lyrics in English so we use English titles that we feel sort of convey th So you can get the idea of the content of the song from the title.



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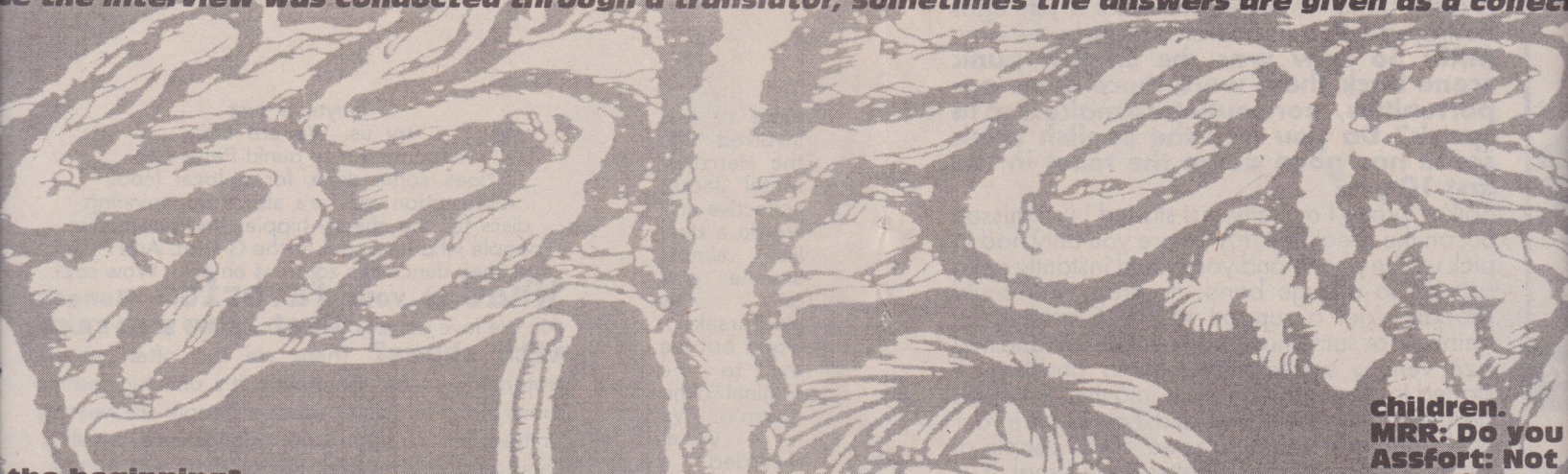

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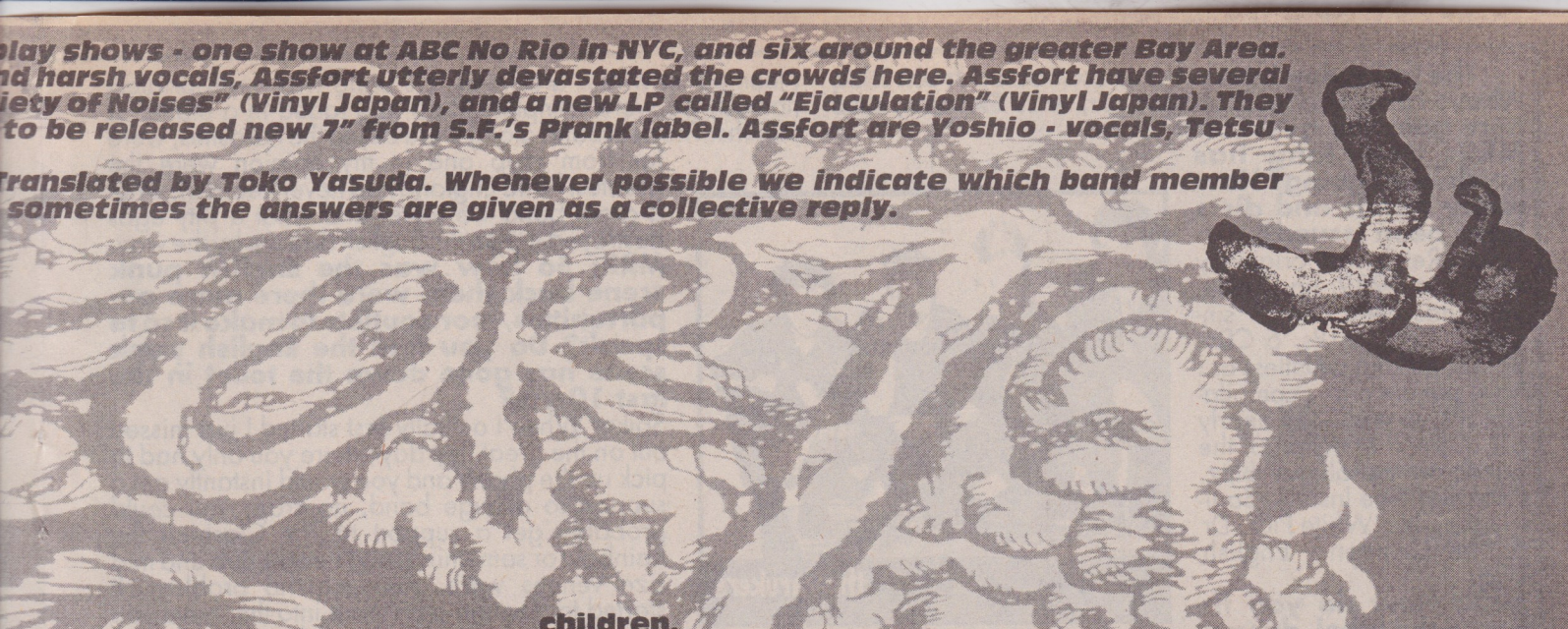
Translated by Toko Yasuda. Whenever possible we indicate which band member sometimes the answers are given as a collective reply.



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MRR: Do you do similar things in Japan? Play benefit shows?
Assfort: Not regularly, but we have done a couple. We did a benefit show after the earthquake.
MRR: Did they have any friends or relatives that were affected in the earth quake?
Assfort: No.
MRR: What bands from Japan, like your friend's bands, do they recommend people from America should check out?
Assfort: Geisha girls! (laughter)
MRR: Is it really expensive as far as renting a practice place in Japan?
Assort: It costs about $30 for an hour.
MRR: How much do Assfort's shows cost in Japan?
Assfort: It's almost $21 for a hardcore show in Japan. That's for like four or five local bands. To see a foreign punk band like NoFX is $50 or $60. We want to play more in the United States.
MRR: Like a whole U.S. tour?
Assfort: Yeah.
MRR: Why did you name your most recent album "Ejaculation"?
Yoshio: Because Assfort's sound is as good as ejeculating.
MRR: What's your favorite beer in Japan?
Kiku: Olympia!
Hiya: Famta Grape!
MRR: What message do Assfort want to convey that might be lost through the language barrier?
Assfort: We feel our music is enough; it's a reflection of our true heart.
Hiya: We love America; I'm so happy!
MRR: How come it says Tets' name is Do on the LP?
Tets: Kin Gin Do. Kin is gold, Gin is silver and Do is nickel. I got the nick-name Do because my hair is the color of nickel.
MRR: I know Tets is into kick boxing but I was wondering what your interests are besides work and the band?
Tets: Actually, I don't kick box anymore.
Hiya: I make up gags and jokes.
Yoshio: I get tattoos. I'm addicted to getting tattooed.
MRR: How do people in Japan react to your tattoos? I know in the past, tattoos in Japan have had a negative stigma attached to them because they're associated with the Yakuza (Japanese mafioso). When you go to the beach or public baths, do people avoid you?
Yoshio: Yeah, at the public bath people keep their distance.
MRR: Do people mistake you for Yakuza.
Yoshio: Yeah.
MRR: What are you into, Kiku?
Kiku: Video games, like Street Fighter.
MRR: Why do you play so fast?
Kiku: Because it's fun.

Assfort may be contacted c/o Yoshio at Sinyayoi-so H.O. 2-3-7 Kouenji, Minami,Suginamiku, Tokyo 166 Japan. Please keep in mind that the band speak and write only a little English, so if you can't write Japanese try to keep your letters simple.

The following interview is extracted from Rise Above fanzine, the interviewer, was Skozzo, and here goes the questions:

MRR: How long has Retch been going? How many bands and discs have been issued?

Spike: Retch was originally started in 1989, up to date there has been one 7" single, 4 12"s, 5 LPs, 6 CDs. Bands, fucking countless as I have put out a few compilation LPs, so it must be nearly 60. A small selection of the bands are as follows: Blitz, Blitzkrieg, The Insane, Sanity Assassins, White Pigs, Dr & The Crippens, English Dogs ...

the varukers

MRR: How do you finance the label, do you have a full time job?

Spike: Originally I came into an inheritance, well a modest one, anyway and that got me up and running, but I don't have any part time full time jobs whatever to help me out, the label pretty much sees to itself, when I get short of cash I have to sign on unemployed but my ambition is to get it full time with a full days pay out of it, week in week out I'm getting nearer my goals as well but it's bloody hard going, you can literally just throw thousands at it and still fuck up, money is no guarantee you have to keep your eye on the ball really and work your knackers off.

MRR: Can you talk some about new releases for the remainder of 1995?

Spike: Certainly can, next release up is the English Dogs, What a Wonderful Feelin .. 5 track CD, following that an Anglo/American collaboration featuring Connecticut's and Englands? Sanity Assassins which is to be split with the White Pigs also I plan a best of the label type of affair comp CD featuring some stuff thats long since been deleted, also another comp this time mainly dedicated to new bands from the USA, Canada, England, Scotland, Wales and Bulgaria promises to kick arses, the rest of my plans go into next year and that wasn't the question was it.

MRR: OK talk to me about the Distributors you go through and the mail order you do.

Spike: Well the distributors I go through, the main ones in the UK are Cargo, Overground, in Germany its Fire Engine, in **Sweden its Dolores,** the U.S. Cargo to an extent but Christ knows really as my European outlets tend to sell to the U.S. so I don't really know where my stuff ends up at all.

MRR: So What got you into punk then what kind of age where you when the movement first made an impression on you.

Spike: Well if it's impressions you're talking about I was probably about 10 I remember it quite vividly, my big brother Paul coming home and telling me about a band who put a record out insulting the Queen I remember him talking about vomit and snot and other such things, all taken as cliched these days of course but aged 10 in 1977 the thought of such things blew my head off, ooh how outrageous I thought, So the "God Save the Queen" single stuck with me definitely, still the hardest fucking record on earth.

MRR: How did you first get into singing and what were your first punk bands you sang with.

Spike: OK the very first was a band called The Lost Cause, I teemed up with 3 arseholes, the band was appropriately named, we were complete Crap and faded in a matter of months. The next band along were called the Parasites, were far from crap and in my opinion were the greatest band England had never heard of, what a great band we were, and what a pity egos destroyed it. Ego the English disease by the way.

MRR: So how was the English punk scene back then, were there more opportunities, more outlets to make it so to speak? Do you find the English punk scene has gone down the toilet in the last 10 yrs?

Spike: When I actually first started I just missed out on the great hey day where you only had to pick up the phone and you would instantly get a support to a huge band, no crap, you could probably get a support to The Clash at the Rainbow or something, and decent club and mid size venues were absolutely no problem. It started to develop a bit more into the, have you got a video or tape of the band, how big are your cocks and can you guarantee 1000 people at the door type of affair, which is better than what it is nowadays of course coz there are no fucking venues, well hardly, and like you say the UK is one big toilet fair enough of course, with the exception of me coz I'm ace.

MRR: Do you have a theory do you think why English punk labels are folding up at an alarming rate, could it have something to do with certain bad distributors or what.

Spike: I know for a fact, I can't really mention names hear, all right I'm being soft ass and chickening out I know, but it wouldnt be fair, especially not to me, as I might get my head kicked in, anyway Skozzo I digress, with certain labels it has been the case I guess, but I wouldn't say its just that and there are new labels springing up all the time to quote the other side of the coin, but it seems to be mainly like an oi thing at the moment, labels like Step One, Hammer, Helen of Oi, Captain Oi and a whole host of silly bastards like myself are putting there money where there mouths are, but of course we have had a fucking huge recession in the UK so thats played its part, you try living in the same country as Margaret Thatcher for 14 years.

RETCH
49 ROSE CRESCENT, WOODVALE, SOUTHPORT,

MRR: How have you managed to get hold of bands such as The English Dogs, Instigators, Sanity Assassins, White Pigs for their respective releases?

Spike: All in different ways as it goes, starting with the English Dogs stroke of luck, I did a CD for a band called Contempt, which the singer Stu left and joined the English Dogs as their new vocalist so whilst he was on the phone telling me this I asked him if there was any chance of the English Dogs and I guess the CD release counts as a yes. The Instigators I knew Andy anyway through selling records through Full Circle so I asked him how he'd feel about it and

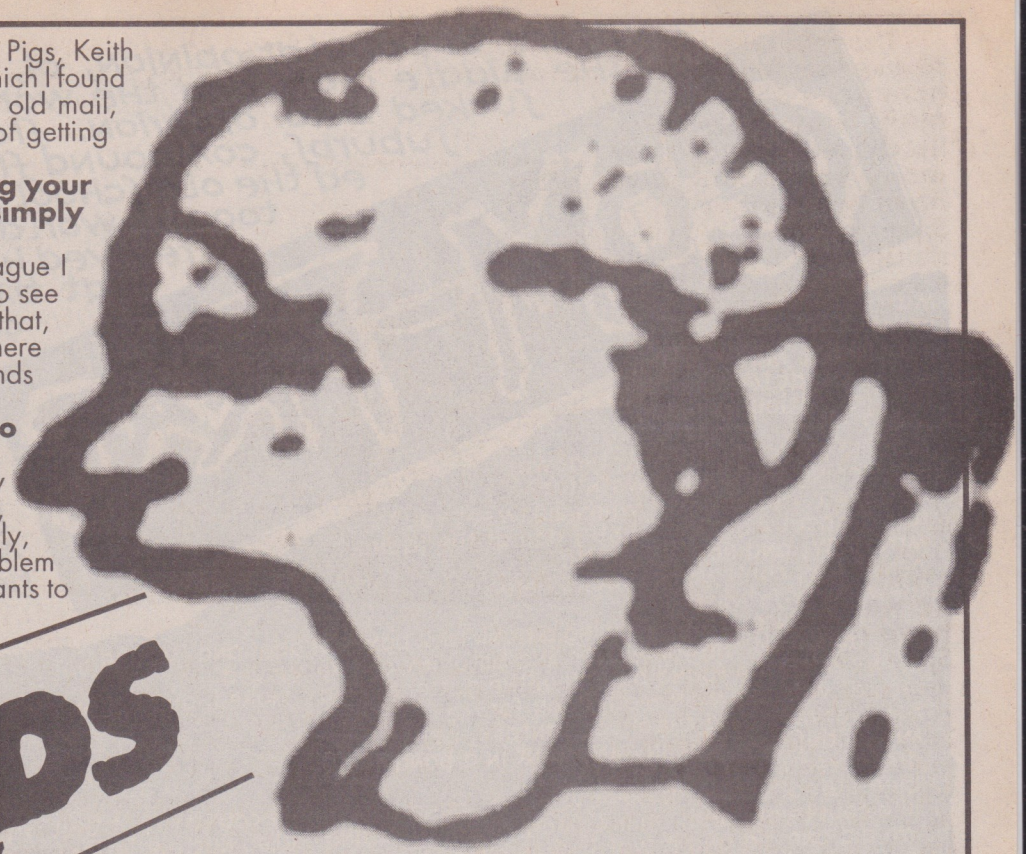
as regards the Sanity Assassins and the Pigs, Keith simply sent me a tape through the post which I found adorable and asked them via the good old mail, which is usually the most popular way of getting hold of people I suppose.

MRR: Are you going to be pursuing your singing career in the future or simply concentrating on your label?

Spike: As for the singing bit, its a bit vague I know this answer but I really will have to see what the wind blows in, lets just leave it at that, but the label will continue for as long as there are decent bands to release and the funds are available.

MRR: Why are you distributed so poorly in America?

Spike: I wasn't aware that I was, like I say it reverts back to the answer I gave earlier, I have to rely on other people for that really, so I will have to investigate what the problem is I suppose, or if anybody in the U.S. wants to have a go at distributing me, you know the address get in touch, no bastard time wasters though, no bloody trades, cold hard cash, and don't forget delivery charges from the UK to the US are outrageously expensive so you have to allow for that.



RECORDS

MERSEYSIDE, ENGLAND PR8 3RZ

MRR: So tell me what bands and individuals in the world of punk do you respect and why.

Spike: Ooh which bands do I respect, difficult one. What are we talking about as individuals or music? As people probably no sod, oops with the exception of anyone I'm currently working with, but to be honest I can't really think of anybody off hand, no I hate everything no one Individuals, I suppose anybody who isnt afraid to stand up for themselves and do things in their own way regardless of whether its hip or not, who says what they think you know, anyone who is prepared to put his hand in his pocket and put their money where their mouth

MRR: Do you find the direction of the youth in England or for that matter the country itself, is scaring the shit out of you.

Spike: They're not scaring me, boring me, depressing me, pain up the arse brainless, toothless, unimaginatevness, selfish, redundant, walking living shit, are words that spring to mind for the youth of England but not all of them mind, I'm talking about as a mass in general, I think its come full circle perhaps, for the past 30 years prior to this generation its always been the youth rebelling against their parents, now the parents are cool and the kids, why? I'm not a sociologist so fill the blanks in yourself, I'm really beat on this one I must admit.

MRR: How do you react, or have you ever for that matter, had bands crying rip off to you, do you find bands are usually satisfied with what they get out of Retch, or are you really a conning snide, who likes to make an unscrupulous buck out of bands.

Spike: Well how kind of you to ask me that question, but I certainly hope bands find the deal fair, occasionally get disenchanted groans from the odd band here and there, but what they fail to realize is everytime I hit the pressing plant I'm spending nearly £1500 and it takes a lot of record sales to make that money back with certain bands from the dark and distant past, I think they've known the score all along really, they just try it on, they are the ones who are trying to con me half the time, maybe in the days of old there were genuine horror stories about labels selling 30,000 of records and paying the band with a box of t shirts, well here's £100 now fuck off, but it isnt like that anymore is Christ how many punk bands can sell 5000 worldwide, let alone 20,000 UK alone much smaller scale these days, so the risks are high and the payback small and that probably where some of the problems come about sometimes, they are not going to be Mick Jagger after all, and I think it upsets them getting back to the ego thing again isnt it.

MRR: OK the obligatory what does the future hold for Retch.

Que Serra Serra whatever will be will be, the futures not ours to see, and who could argue with Doris Day, not me pal never, no surrender.

COM-FRAC

contrary to popular opinion, oi, the apolitical music for the middle class and the working class has not been sucked into oblivion. from sydney's inner city suburbs, compound fracture have resuscitated the old school punk rock and in this all too p.c world of ours, the band have revived humour... even if it is sick at times as sylvia soon discovers. in the comfort of ben's (guitarist) home in newtown, drew (vocals), baldrik (bass) with the exception of leon (drums) explored the merits of oi, strange stories and religion.

mrr: what was your initial motivation that lead to the formation of com-fract?

baldrik: punk rock!!! well, that was a sweeping statement, wasn't it?

ben: well, i met drew... when did i meet you?

drew: about eighteen months ago at the sauna.

mrr: okay, and now the truth.

ben: okay, can't muck around here.

drew: sorry sylvia.

ben: i was interested in joining a punk rock band for ages and starting one, drew felt the same way and baldrik was like minded.

drew: yeah, we found baldrik in the gutter one day, naked, and we thought he's the man for us. link as well. link records was the main motivation for me.

ben: for me, it's a childhood fantasy, basically.

mrr: is this your first involvement in a band?

drew: yeah.

ben: i used to play in a heavy metal band back in the country, but that was a long time ago. baldrik: i've played in a couple of bands up in lismore. i was in a band called nuclear jetsons. that was really good, when i was fifteen. we did one gig and it was fucken excellent.

ben: when we started com-fract, i was right into grindcore, but i just wanted to play punk rock.

mrr: having only heard a couple of songs which the band broadcasted on radio skid row while tormenting brett (the announcer). the style captures punk during its formative years. is this how you would define the music?

ben: yeah, it's old school punk, oi.

baldrik: yeah, oi. couple of fast songs, couple of slow songs.

ben: yeah, more in the traditional sense. you wouldn't call it modern punk.

baldrik: we're definitely not breaking any barriers.

ben: yeah, as opposed to your crusty punk and american hardcore. it's not like that at all.

drew: it's more sort of old british punk.

ben: with an australian edge.

mrr: adopting such a strong affiliation with oi, can you foresee perhaps a variation of musical styles introduced?

ben: it's just stuff we like and the stuff we're writing is different to...

baldrik: straight oi.

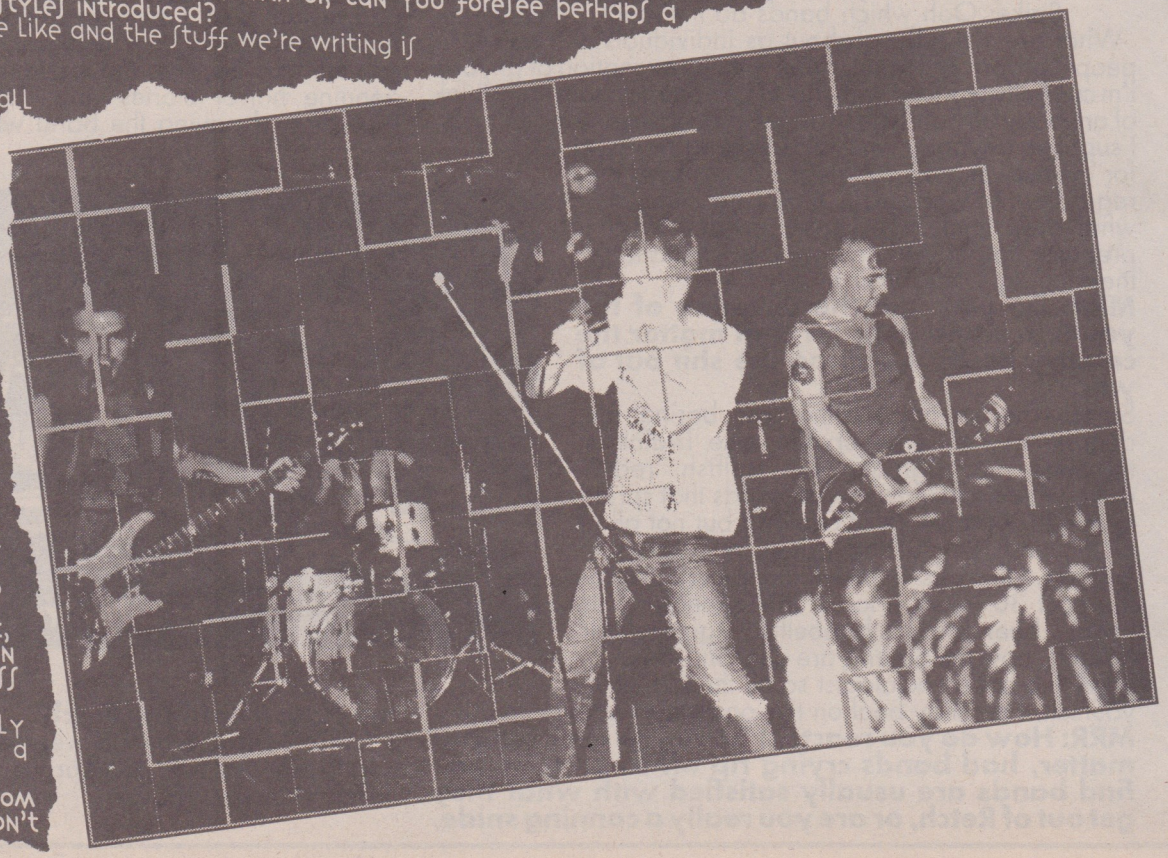
drew: i really like all types of punk and everything, you know. and just about everything that's in the punk category, but my favourite is oi. i think it's really good hard rock. it's basic.

ben: and another thing, i'd like to quash the misconception that oi is predominantly nazi, 'cause i always get people say you're in this band doing oi stuff, that's nazi music.

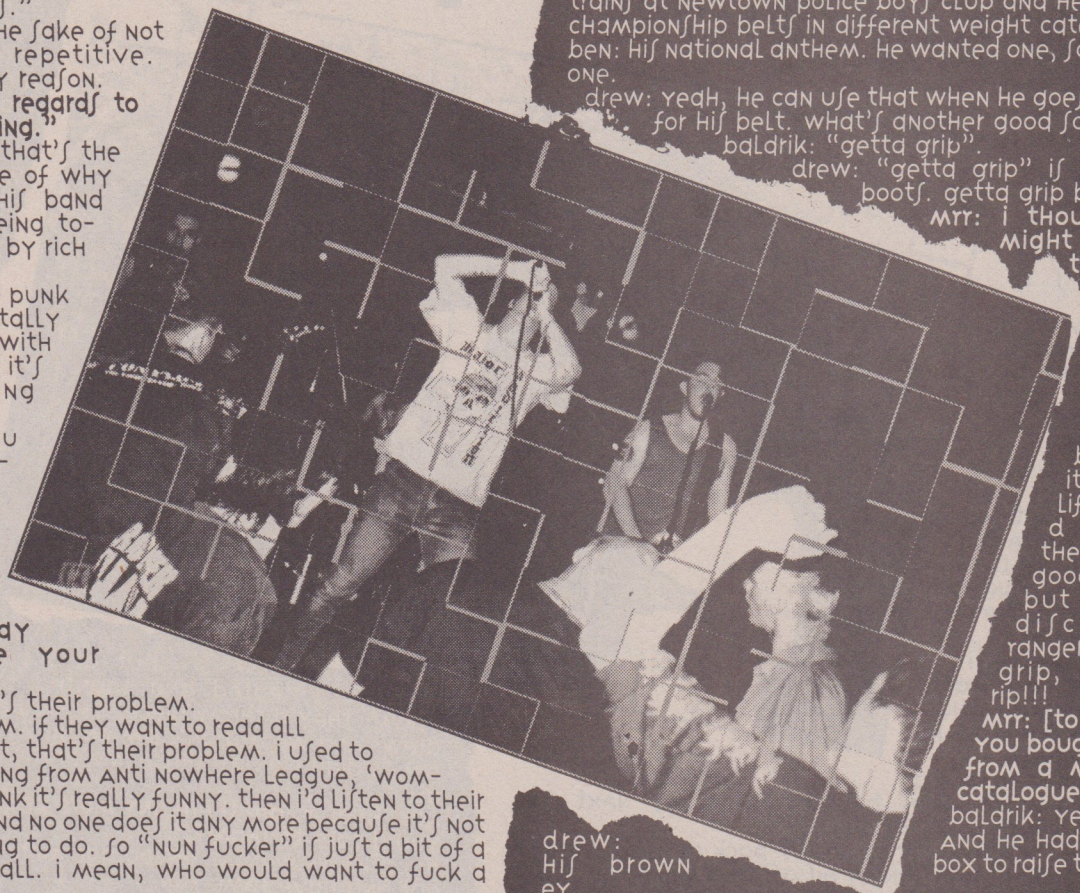
mrr: on that subject, major addiction have come across similar criticism...

baldrik: probably because they do a skrewdriver cover.

mrr: well, apart from that, their ideals don't



extend into nazism.
drew: yeah, it's fucked!! i've just about got every oi compilation from england from the early to mid 80's and on the back of all the record covers it says, "dedicated to ..." and it doesn't have anything about nazis.
ben: it has 'paki skins.'
drew: and nelson mandela. also on the back of an oppressed lp it say "dedicated to all the oi fans who have the bottle to stand up to right wing scum."
mrr: much of the lyrics associated with oi are by no means politically correct...
ben: yeah, that's what we like about this. it's sort of...
baldrik: us!!!
ben: yeah, it's not pretentious.
mrr: does com-fract also embrace the sexism that oi music projects?
baldrik & ben: no.
drew: it's because of this whole thing of being so careful, being so politically correct.
ben: it's like the whole punk thing, because everyone has to watch what they say. it's like going to fuckin' church.
mrr: so in regards to the songwriting, it's not a matter of thinking twice before the lyrics are laid down?
baldrik: sometimes we think, "oh we said "cunt" quite a few times. we should maybe not say it twelve times."
ben: just for the sake of not sounding so repetitive. that's the only reason.
mrr: that's in regards to "social cleansing."
baldrik: well that's the prime example of why we started this band because of being totally insulted by rich shit.
drew: a lot of punk has become totally humourless. with "nun fucker," it's about fucking nuns.
ben: if you take it seriously you have a major problem.
mrr: people in general, though, may misconceive your lyrics.
baldrik: that's their problem.
drew: fuck'em. if they want to read all this shit into it, that's their problem. i used to listen to a song from anti nowhere league, 'woman," and i think it's really funny. then i'd listen to their other stuff and no one does it any more because it's not the right thing to do. so "nun fucker" is just a bit of a joke, that's all. i mean, who would want to fuck a nun?
mrr: so it's a matter of trying to revive humour back into punk due to people's orientation towards political correctness?
everyone: exactly.
ben: we're funny guys.
baldrik: i know a joke!!
ben: take the band seriously, but not to the extent of...
baldrik: ...thinking we're going out to change the world.
drew: and to make a lot of noise. oh yeeeah. here's a funny little story i'd like to pop in here. i've got this friend and today he told me that he sells hot dogs. what he does to people he doesn't like, he wears shorts without any underwear on and when yuppies come up to him and say, "give us a fucking hot dog! !" he says, "oh yeah" and he then he pretends to get something out of his pockets, but he actually has no pockets in his pants. he then fingers his own asshole and when he's making the hot dog he wipes it on the roll.
everyone: yeah. [clapping]
drew: a funny little anecdote there.
ben: talking about yuppies, i remember when i was catching the train home one night there was this big yuppie, must of been out after work drinking. he walked on and all could smell was the bourbon on him and he's standing next to the window. i was standing there just watching him because he was swaying....
drew: should of run up and fingered his asshole.
baldrik: gave him a flying head butt.
ben: i noticed he had his head really close to the window and when we reached the end of the tunnel there was all this spew across the window and this bourbon stench. [after composing ourselves, we moved onto more serious matters]
mrr: to allow more insight into the band, could you take us through some of com-fracts songs?
baldrik: other songs?
drew: "hurricane hewy" is about a vietnamese kick boxer. so there goes the notion of us being nazis. he trains at newtown police boys club and he's got five championship belts in different weight categories.
ben: his national anthem. he wanted one, so we wrote one.
drew: yeah, he can use that when he goes into fight for his belt. what's another good song?
baldrik: "getta grip".
drew: "getta grip" is all about boots. getta grip boots.
mrr: i thought that might of been the case.
drew yeah, [laughs] but it's not just about boots.
baldrik: it's about life.
drew: they're very good boots, but we've discovered rangers. getta grip, rangers rip!!!
mrr: [to baldrik] you bought yours from a mailorder catalogue?
baldrik: yeah. and he had to hock box to raise the money.
drew: his brown
baldrik: that's a lie and you know it.
ben: "getta grip" is about boots basically.
baldrik: and not being a sell out freak like other bands.
ben & drew: oooohhhhh
mrr: is it essential for com-fract to preserve your beliefs and not to sell out?
baldrik: just not be crap.
drew: yeah, fuck yeah. punk's not going to change anything. you may as well have fun with it.
ben: it's a catalyst for having fun.
baldrik: the best thing you could do is to strap a bomb to yourself and walk up to someone.
drew: just start bitching off to the fur mitten. that would be more effective. third mitten and a tub of peanut butter. that would make more of an impact



than singing about fuck'in political bullshit.
MRR: Drew, you will soon be departing overseas and considering Compound Fracture are relatively new. How much of an imposition has this created in terms of finding a suitable replacement?
drew: we've got scott.
baldrik: we're hoping he does well.
drew: he's got a nasty habit of when he's drunk on stage, he pulls his pants down. hopefully before he starts singing with the band he'll stop doing that. apparently he's got a nickname from school, 'stumpy cock.'
baldrik: and what he did to that animal.
drew: it'll be very embarrassing if he does that on stage.
ben: maybe we should talk about our other songs?
MRR: that's fine by me. baldrik: "humanity" that's about straight out violence.
drew: it's a song i wrote about christians, christian scum and how they should be culled.
MRR: that's a very assertive statement to make. Should people also view this with a sense of humour?
baldrik: no, no way.
drew: i fully believe in culling and genocide for christians. christians and catholics suck. the romans had the right idea with the lions.
MRR: Why hold such contempt for this particular religion?
drew: capitalism is a symptom of christianity and so is this whole fucking stinking mess of society as a result of scum christians. also christianity is a mind disease. it's a very dangerous seductive mind disease and you always have to be on your toes.
baldrik: and catholics don't even believe in contraception, so they end up breeding lots of kids.
drew: they've got to be exterminated, forthwith. start the culling now kids. come on, let's kill those fuckers!!! oh, can i put something in here for nidge, because i read something in mrr that he wrote and i sent him a letter telling him that i wanted something and he never wrote back. write to me soon, nidge, you cunt!!!
MRR: to date com-fract have one recording. what other plans have you in store for the band?
drew: we're going to record the black lp.
ben: i'd like to go to melbourne within the next six months and just play a lot of gigs.
drew: you could hitch a cart up to the back of uko (drew's faithful and obedient dog) finger his ass and make him run.
MRR: How have audiences responded to com-fract's old school punk?
ben: it's been really good.
drew: well at the punx picnic a guy stuck a fire cracker down his pants.
ben: yeah, we've got that on video, but the lewisham gig...
drew: ...that was a laugh.
ben: johno and that were there singing the songs. considering that was our first legitimate gig, they were all singing along with the band.
baldrik: that's a good sign.
drew: a couple of groupies came up to us afterwards, but unfortunately they were transvestites.
baldrik: and they turned out to be nitocris. [everyone engages into fits of laughter]
MRR: currently, it seems this country is saturated with bands that are heavily influenced by the American market. do you see this as a problem?
drew: fuck'em. fuck that shit. fuck the yanks. that stuff is just boring shit. i hate it.
ben: i mean, anybody can play guitar, dye their hair green and call it punk.
baldrik: hey let's do that!!
drew: if they... what the fuck... you know... not that, that says anything. [everybody laughs at drew's analytical statement]
ben: what the fuck was that all about? american punk... what's this... what the fuck.
drew: they're all too busy being tough guys.
ben: no, not any more. they are all nice guys now.
drew: right. tough guys or nancy boys. that's what i like about major addiction, they're very australian and they're not australians trying to be yanky cocksuckers.
MRR: How seriously do you take this band in terms of commitment-wise?
baldrik: we take it seriously enough as itself.
ben: it's very funny like that because it's a fun thing.
drew: we take it deadly seriously. we've had several other people learn the hard way that we take it deadly serious. i'm just kidding with all this deadly serious shit.
MRR: recently, ben, you've shaved off your dreadlocks. was this action a result of fitting in with the band's overall image?
ben: i sort of did it because of the music we're playing, but also i used to get teased and taunted by the other boys. they'd throw pieces of food at me.
drew: and we'd spank him on his hyni.
ben: i didn't enjoy this homo erotic behaviour at all.
MRR: finally, are there any more pearls of wisdom you'd care to share?
baldrik: we want to encourage more people to go out and have some fun.
drew: yeah, also listen to more oi.
baldrik: and don't take shit from no one.
drew: watch strange movies. that's a good tip kids.
ben: and don't feel obligated to act real cool, also don't wear american clothes.
drew: fuck yeah! ! run around naked with fur mittens.
MRR: perhaps you should start the trend?
drew: fuck yeah. next time com-fract play, fur mittens and a tub of vaseline.
ben: but you won't be here.
drew: i'll be here in spirit. i'm going to asia and india to spread the com-fract word.

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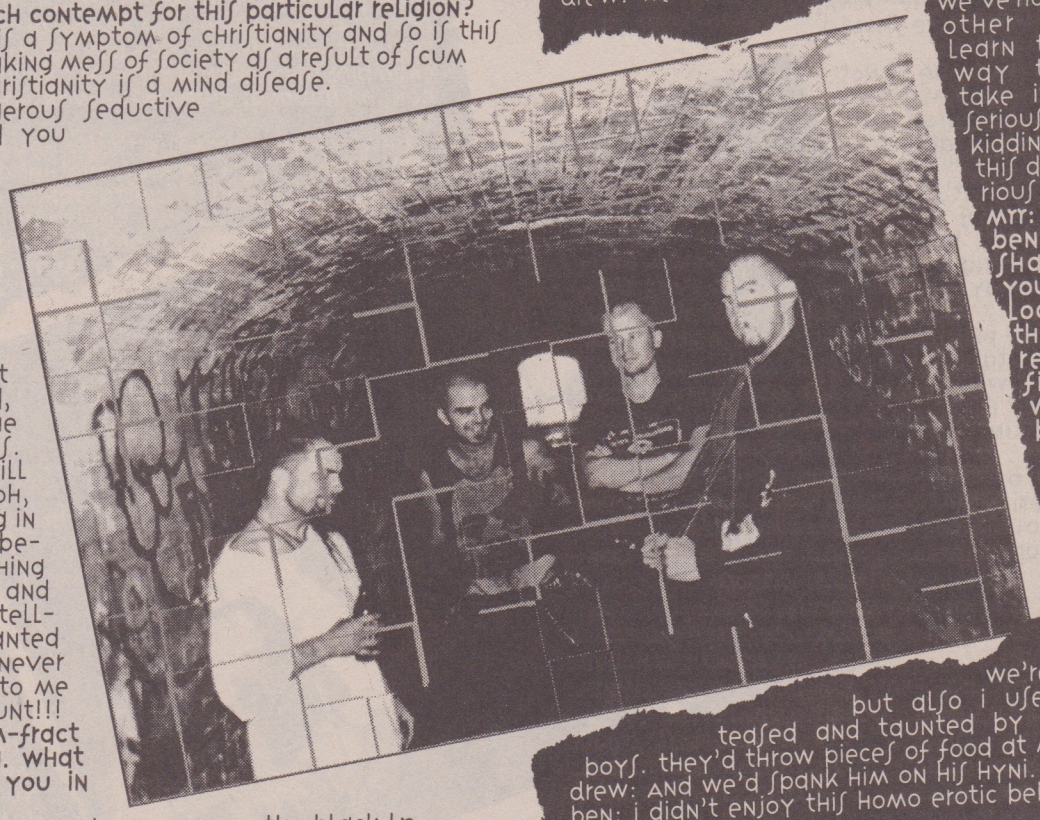

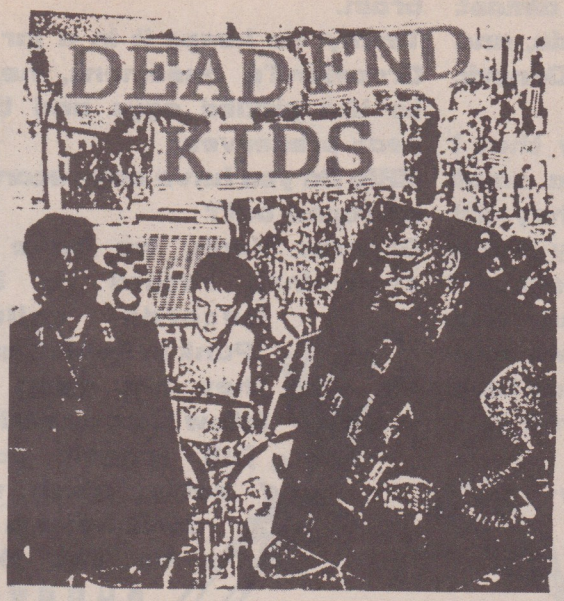

In the midst of insane irony, heinous deviance and political correctness, The Dead End Kids offer a can of beer and a silly diversion. While not against campaigns nor causes, they feel it necessary to remind people that there is nothing wrong with having fun. Punk is not nor ever was a trend or fashion. Punk is individual. And The Dead End Kids come together with this idea. Dead End Kids is a three-piece punk band from Lake County Florida. You can write them at: Dead End Kids/ 918 Jacaranda Dr./ Lady Lake FL 32159. Interview by Lynn.

MRR: Ok, let's get this out of the way, Who are you? How old are you? And what do you play?

Jt: We're Dead End Kids, I'm Jt, I'm 25 years-old, I play drums and sing.

Timmy: Timmy Toon, I'm 25,I play bass and sing.

Generic: Generic, 30, guitar.

MRR: How long have you been together?

Generic: The three of us have been playing together for about a year now, Tim and I have been playing together in different bands for six years.

Timmy: Jt and I have jammed together before I met Generic, but Jt was playing guitar.

MRR: How long have you been playing drums, Jt?

Jt: Around two years.

Generic: Yeah, Jt was singing and playing drums for this oth- er band...

Timmy: Bear Crossing.

Generic: That's right. And when our old drummer left, we asked Jt to join and he jumped right in. Johnny on the spot.

MRR: So you left the front-man position to go sit in the back.

Jt: Yeah, I joined because they said I could sit down.

MRR: What are some of your interests, other than music?

Jt: Read books, comics.

Timmy: I like to read and watch videos, Monty Python, Marx Brothers. I like bats.

Jt: They shit too much.

MRR: Yeah, but it's such good fertilizer.

Generic: Smells good too.

MRR: What kinds of books and movies are you into?

Timmy: Kurt Vonnergut, Jr.

Jt: Clive Barker, horror.

Generic: Vonnergut, Bradbury, and Dead End Kids movies.

MRR: Is that where you got your name?

Generic: Pretty much, besides we all die in the end.

Timmy: Besides you can find our records in between Dead Boys and Dead Kennedys.

MRR: Are they your musical heroes?

Generic: I don't have any he- roes, tbey're useless.

Timmy: Oh shut up.

MRR: Dead End Kids definitely have an old school sound but not quite 1977, are you into some of the newer bands?

Jt: I

like NoFX.

Generic: I don't just listen to old punk, I only listen to music that I like.

Timmy: Which is old punk. Some people listen to "bad" tunes, I listen to good music.

MRR: Are you originally from Florida?

Jt: I was born in Maryland.

Timmy: I was born in Georgia, then moved to Kansas and finally I moved to Florida when I was Eleven.

Generic: I'm from New York City, I lived there twenty-two years. It was quite a change going from the jungle to Hicksville.

Timmy: Oddly, there is a Hicksville in New York State, and a Yankee Town in Florida.

MRR: What's it like being a punk band from Central Florida?

Jt I don't know what's it like being a punk band from any place else.

MRR: Is there much of a scene in Lake County?

Jt: Surprising enough, there is a pretty cool scene.

Timmy: It's a bit different, but punk needs to redefine itself every few years.

Generic: There are some real cool bands like Car Bomb Driver and Sweat Hogs, and some decent venues in driving distance.

MRR: I seen you play in St. Pete and it was a really exciting show, and then I seen you in Eustis and it was kinda lame, care to comment.

Timmy: Well, smaller clubs are cooler, more intimate.

Jt: It's a better show for us, when we play for people who understand what we are doing.

MRR: I heard you guys almost caused a riot in Orlando, and I heard that you, Generic incited it.

Generic: I wouldn't say that I incited it. It was at a small coffee house where they did not allow dancing. They had a sign that said "No Moshing" I just turned it around, and announced that we were a dance band, and the kids took it from there. I enjoyed it but I didn't incite it.

Timmy: Yeah, everybody went nuts, destroying the furniture and the ceiling.

MRR: Will you be playing there again?

Timmy: Where?

Jt: No, all the bands gave the money we made that night to the owner. He was pretty cool about everything, all things considered.

MRR: You have a song called "Elvis"; do you think he is still alive?

Generic: His body is, but he now has Hitler's brain.

Timmy: He keeps it in a jar in Graceland's basement, next to the pickled eggs and the pear preserves.

MRR: Do you have any records or tapes out?

Generic: Yeah, we have a seven-inch record on BP Records called "Punk In Public", and they are going to follow that up with a full length cassette, which we don't have a title yet. Any suggestions?

Jt: How about "When The Shit Hits The Fan"?

Timmy: How about, "When The Shit Hits The Circle Jerks"?

MRR: Any comments or last words?

Timmy: I'm hungry can I have the rest of your sandwich?

Jt. We have this written on one of our flyers, I'll read it to you: Punk thrives, sleeps, remembered as quickly as it is forgotten. A certain understanding. Dignity, anger, frustration, chaos, disorder, tolerance, anarchy, peace, love understanding, honesty, integrity. Talked about with great passion. Dead End Kids, it's not the roles that we are given, it's the scenes we set!

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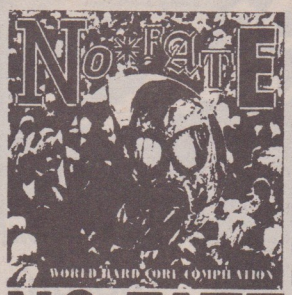

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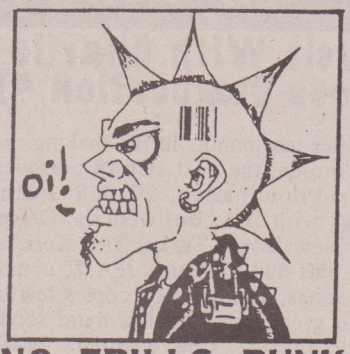

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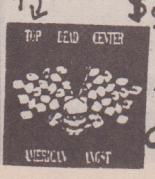

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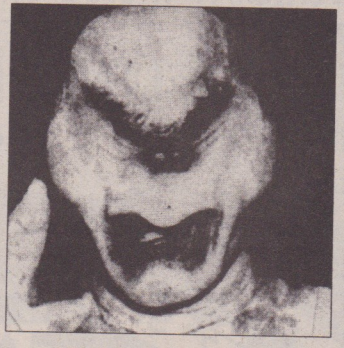

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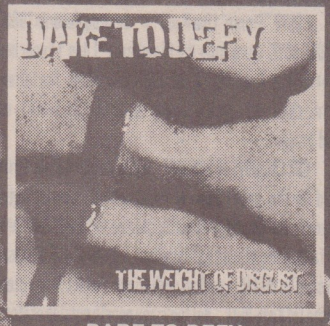

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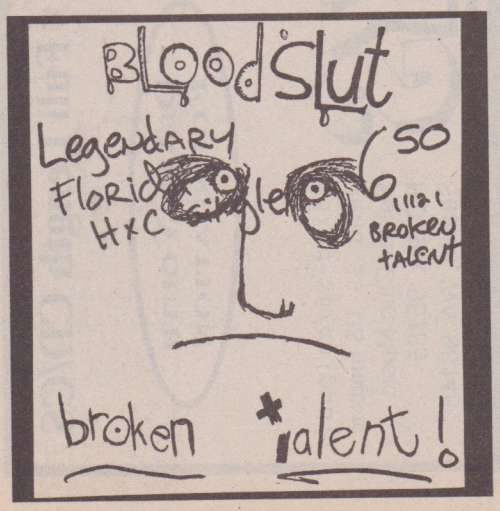
Nearly five years ago, I wrote a two-part article for MRR about collectable Florida punk records. In the months following publication, I received dozens of letters from collectors across the globe. Some supplied information on Florida records I didn't know too much about. Some offered to sell or trade me their records. Some offered to buy my records. Like I said, that was almost five years ago. Believe it or not, I'm *still* getting mail from it. Well, since that last article, I've come across quite a few goodies. It's about time for an updated version, so here we go. Bob Suren, PO Box 3204, Brandon, FL 33509-3204 USA.

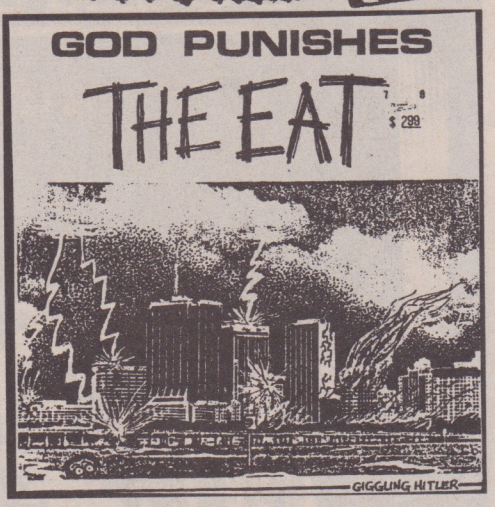
BELCHING PENGUINS "Draft Beer... Not Me" LP, No Clubs Records 1986. For some reason, not too many Florida bands ever put out full-length releases. But I'm certainly glad this Tampa-area band did. The band played some of me most inspired thrash to ever come out of the state. This album is solid with no filler tracks. Production is excellent, considering the time and the style of music. I believe 1,000 copies were pressed. I wish the band had been more prolific.

BROKEN TALENT "Blood Slut" 7", TPOS Records 1984. Yes, that's TPOS Records. TPOS used to be based in south Florida. This looks like something that would be in the cut-out bin at your local record store. In fact, I bet some of them are, but, this really is a pretty good record. What makes this so collectable is that there was only one pressing of 500 copies. Moreover, due to a UPS fuck up, about 125 copies were damaged in shipping. Hence, only 375 good copies of this ever existed in the first place, making this the scarsest Florida record I know of. All of this info came from Malcolm Tent, who played bass and sang. In fact, I bought my copy from Malcolm himself.

CHARLIE PICKETT AND THE EGGS "Feelin" 7", Open Records 1981. This band is more rock and roll than punk, but Pickett and company paid their dues in the early days of the Florida indy music scene, so I had to include them. I don't know how many copies were pressed or how many records they did, but the band is notable for a few reasons. Open Records was a cool record store in Ft. Lauderdale. It was one of the only places in the early days that would take chances on independent releases. It was common to find records by the likes of ROACH MOTEL and SECTOR 4 in Open. At some point, the owners started doing a label and put out a slew of local releases, including the "Land That Time Forgot" compilation LP. The store is no longer around, but, almost as if by some punk rock parallel-dimension coincidence, the old site of Open Records is the current site of Far Out Records, a punk rock store and label. Eerie, isn't it?

THE EAT "Communist Radio" 7", Giggling Hitler Records 1979. **THE EAT** "God Punishes The Eat" 7", Giggling Hitler Records 1980. These are probably the two most talked-about and sought-after Florida releases of all time. Serious collectors have been known to offer $150 to $200 for "Communist Radio," while "God Punishes The Eat" goes in the $100 to $150 range. The owner of Green Hell, a collectable record store in California, told me he has only seen one copy of "Communist Radio" ever. It reportedly sold for $150. Somebody I spoke to at Vinyl Ink in Maryland said he has never seen either record. I recently turned down offers of $150, $175 and $200, respectively, from three separate collectors, for my copy of "Communist Radio." Perhaps six years ago, somebody tracked down a member of the band and interviewed him for MRR. Many of the questions were specifically about these two records. Here is what I learned from that interview, collector books and the records themselves. "Communist Radio" was recorded live in Miami in 1979. The cheering crowd is audible on the record. The two songs on the record are the title track and "Catholic Love." The band pressed 500 copies on their label, Giggling Hitler. Most of these were given away free at Eat gigs. So, a lot of them probably got left on tables, thrown out or were left in the car to melt in the Miami morning sun. There is no way of telling how many survived. The cover is light blue. The labels are red and it is a big-hole 45 RPM disc. "God Punishes The Eat" followed in 1980. One thousand copies were pressed, and, again, many of them were given away at shows. According to the 1983 edition of *The International Discography of the New Wave*, by B. George and Martha DeFoe, some copies of this record came with a sticker and a baseball card. Mine has them, so I know this to be true. The record cover is a sealed sleeve–not a fold-over–on very heavy stock. Both records have been bootlegged in the "Killed By Death" series. The band also has one song on the Open Records compilation LP, "The Land That Time Forgot."





F "You Are an E.P" 12", Flashwritten Music 1984. There's quite a story behind this band and this record. There was another band from Florida named F. The other F was a metal band, led by an egomaniacal singer who called himself (I am not making mis up) "Flash." The guys in the punk F, who were not yet a band, thought it would be really funny to form a band called F and to play some of the metal F's songs. They did just that. Flash was pissed. The punk F was using his name and playing punk versions of his song - to strong local acclaim. To make things even funnier, the punk F decided to put out a record ("You Are an E.P) with some of Flash's songs and some of their originals. But, the icing on the cake is that the songs on the 12" were copywritten as "Flashwritten Music." At the time, the punk F didn't take things very seriously. Singer Phil Bummel admits to having destroyed hundreds of copies of the record with his bandmates just for fun. The punk F went on to do a split LP with WHITE FLAG, a compilation called "Four Bands That Could Change The World" and a 7" called "Mess You Up" on Mystic Records. But, the first record is by far the strongest material. You can catch the metal F on the compilation LP, "The Land That Time Forgot," an all-Florida collection put out on Open Records.

F BOYZ "Sinnin' Like Mad!" 7", Destroy Records 1988. Don't confuse this band with F. THE F BOYZ, also known as THE FUCK BOYZ, were from the Miami area. I don't know how many copies of this were pressed, but there are two different covers. The original has a girl in a bikini. The latter version, possibly a repress, has a drawing on a guy in an electric chair. All I really have to say is that the band is universally loved and hated, like so many Florida bands past and present.

GAY COWBOYS IN BONDAGE "Owen Marshmallow Strikes Again!" 7", Sublapse Records 1984. I searched long and hard for this baby. Some of the Cowboys - bassist Eddie Nothing and drummer Pete Moss - also served in the legendary F. The Cowboys actually started before F, but for a while, both bands existed at the same time. The two groups frequently played out together. Eventually, F outlasted the Cowboys. This record is typical of a lot of south Florida stuff in that it is packed with humor. Select song titles include, "Big Fat Baloney Sandwich" and "A Funny Red Moustache (of Kool-Aid)". Not too many people outside of Florida are familiar with the band, although they had a track on the "Flipside Vinyl Fanzine Vol. 1" compilation LP ("Domestic Battlefield") and a track on one of Flipside's video comps ("Big Fat Baloney Sandwich"). Before the 7", the Cowboys released a 16-song demo called, "We're Not Gay But Our Music Is." Naturally, it is rife with the sophomoric humor the band is known for. The band also appeared on a tape compilation called, "Will They Buy It?," released by bassist Eddie Nothing.

LETHAL YELLOW "Declaration Of Retardation" 7", Stench Records 1985. Lesser known and lesser talented than GAY COWBOYS IN BONDAGE was LETHAL YELLOW. The band was from the same area, and played in a similar style. Simple playing, snotty vocals, silly lyrics. LETHAL YELLOW often opened for the likes of F, BROKEN TALENT and GAY COWBOYS IN BONDAGE. They were overlooked and underappreciated in their day and today. Few people outside of the state know of this band, but they are deserving of recognition for making some fun punk rock. Oh, yeah - one pressing 500 cop-

ies.

MAGGOT SANDWICH "Dead To My World" 7", KML Records 1985. **MAGGOT SANDWICH** "Suckcess Pool" 7", KML Records 1986. There are some other MAGGOT SANDWICH releases, but these are the truly collectable ones. "Dead To My World," was the Pensacola band's first effort. The line-up on that record included a keyboard player, Kandy Gram, who was guitarist Vik Kaos' wife at the time. Shortly after "Dead" was released, she was out of the band and divorced from Vik. This record also featured the original singer, Buzz Zerk. There was one pressing of 500 copies on the band's label, KML. The record has never been repressed because nobody in the band really likes it, but I think it is a classic. However, MAGGOT SANDWICH topped their previous effort with me release of "Suckcess Pool" in 1986. This release shows a tighter, more proficient MS. The song writing and production is superior on this. Five hundred copies were pressed on green vinyl and 500 were pressed on black. I've heard of the green vinyl version selling in the $20 to $40 range, while the black vinyl one fetches about $25. Initially, "Suckcess Pool" was to be a 10-song LP, but Buzz Zerk quit during the recording session, leaving Vik Kaos to cover on vocals. They came out just fine. After Zerk quit, he threatened to sue the band if they released certain songs that he claimed he wrote. Those songs were recorded, but never released. I got a cassette copy of them from Vik Kaos years ago. They are really good. I have promised Vik that I will never duplicate them and I've kept my promise. Maybe someday Vik will take a chance and put them out himself.

MENSTRAL CYCLES "Retirement Home" 7" no label listed 1983. I don't know much about this band and neither does anyone I talked to. All I can tell from the record is that the band was from Hialeah, a town near Miami. The record was produced by David Camp, who produced a lot of early south Florida punk bands like F, MORBID OPERA and GAY COWBOYS IN BONDAGE. Song titles include me title track, "Rejected From The Premises," "Oi Warning" and one called (seriously), "Kill The President." The band played very basic hardcore with some Oi influences. Pretty neat, but very mysterious.

MORBID OPERA "Jesus Loves You - So Give Us Your Money!" 7", Sublapse 1983. I believe there was only one pressing of this, 1,000 copies made. These pop up in Florida now and then. A few years ago I found seven unplayed copies in mint condition in a Miami record store. This record typically gets about $10 on the collector market. MORBID OPERA is an acquired taste. I can listen to their tracks on the "We Can't Help It If We're From Florida" 7" compilation, but this stuff is a bit hard to take. The Miami-area band played, sloppy, garage punk with really annoying female vocals. Not a very good record, but the completist may want to find a copy.

ROACH MOTEL "Roach & Roll" 7", Destroy Records 1982. **ROACH MOTEL** "What The Hell, It's Roach Motel" 7", Destroy Records 1984. The first by Gainesville's ROACH MOTEL 7" is one of the best records to ever come out of the state of Florida. Perhaps that's why it is also one of me most sought after. Guitarist George Tabb told me that 600 copies were produced in one pressing. This is the band's rawest, snottiest stuff and is worth tracking down. I understand the going rate is $30 to $40 for a good copy. By 1984, Tabb was out of ROACH MOTEL, but the band released their second and last record, "What The Hell, It's Roach Motel." I have been told that 1,000 copies were produced in a single pressing. This record generally goes for around $20 to $30 in collector circles. ROACH MOTEL also had three tracks on the "We Can't Help It If We're From Florida" 7" compilation on Destroy Records and one track on the "Flipside Vinyl Fanzine Vol. 2" comp.

SECTOR 4 "Disc-Lexia" 7", Destroy Records 1983. The Tallahassee trio known as SECTOR 4 is probably best remembered for their cuts on the "We Can't Help It If We're From Florida" 7" comp, released in 1983. But, later that year, Destroy Records put out "Disc-Lexia," a record not a lot of people know about. The band moved to Miami in the mid-1980s and continued playing out until about 1986. As fas as I know, nothing else was released. Fans of simple, quick hardcore will love this.

STEVIE STILETTO AND THE SWITCHBLADES "Bogus Life" 7", Razor Records 1985. This is the first release by the long-lived Jacksonville band, and is their finest in my opinion. The band played, snotty punk rock with talent and good song-writing. The original version has a red and black sealed cover. It was later repressed on KML Recods with a yellow and black paper cover. Also, on the KML version, the words, "and the Switchblades" are deleted on the front and back covers. I'm not sure why.

TEDDY AND THE FRAT GIRLS "Audio Suicide" 7", Fartfaced Decadence Records 1980. This band is also known as TED BUNDY AND THE FRAT GIRLS or SHEER SMEGMA. The address of the record label is listed as West Palm Beach and David Camp, who recorded a lot of south Florida stuff, is listed as me producer, so I figure the band is from that area. The music is very crude - almost without merit - garage rock with annoying female vocals. The record is a large hole, 45 RPM 7" wim no picture sleeve issued. The words "TEDDY AND THE FRAT GIRLS" are stamped in black ink on the white inner-sleeve.

U-BOATS "Government Rip Off" 7", Crow Records 1982. **U-BOATS** "Dead And Desperate" 7", Crow Records 1983. Both of these records are great, simple punk rock, like early GG Allin stuff- musically, not lyrically. The address on both records is from Zephyrhills, a small town near Tampa, best known for its bottled water. It's hard to say how many of these were pressed, as there isn't much info on either record. But, "Government Rip Off" is Crow Records number one and "Dead and Desperate" is Crow Records number three, so that means there was a Crow Records number two. Could it have been another U-BOATS record or something else? Anyone know? Fun facts about the U-BOATS: The drummer on the first record is named "Hitler." The guys in the band photo on the second record look like a cross between MENUDO and RAVEN. Floridians have never been known for their fashion sense.

WE THE LIVING "Carnival Of Vice" 7", Subversive Records 1985. This Ft. Lauderdale band played out quite a bit in the early to mid-1980s, but as far as I know, this is their only release. The band played simple, thrashy hardcore. For whatever reason, the band never gained more than a small following, which is a shame because this record is quite good.

N-CONZ "Do Dead People Tan?" 7", Edge Records 1981. There was a period of time when crappy new wave played by total dorks passed as "punk." This record is a testament to that. "Do Dead People Tan?" looks like a punk record, but in fact, it is some of the dorkiest, keyboard-ladden pap that I have ever heard. The only cool thing about this record is the cover. The band hailed from Miramar, near Miami.

"We Can't Help It If We're From Florida" 7", Destroy Records 1983. This is the Florida punk record to own! Essential! Perhaps one of the best comps ever and living proof of the mighty Florida hardcore scene of the early 1980s. Virtually every Florida scenester has owned a copy of this at one time or another. This disc has HATED YOUTH (Tallahassee), MORBID OPERA (Ft. Lauderdale/Miami), RAT CAFETERIA (Tampa), ROACH MOTEL (Gainesville), and SECTOR 4 (Tallahassee). According to George Tabb, guitarist of ROACH MOTEL and one of Destroy's founders, there were two pressing of this record. The first pressing was 1,000 copies. The second pressing was 2,000 copies. The only way to tell them apart is the labels - the first press are red and the second press are blue. ROACH MOTEL and SECTOR 4 did other records on Destroy. MORBID OPERA had a 7" on Sublapse. Unfortunately, the two most impressiue bands on the disc, RAT CAFETERIA and HATED YOUTH, never released anything else, although I've heard tales of a HATED YOUTH demo.

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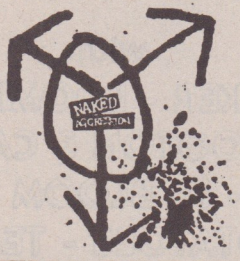

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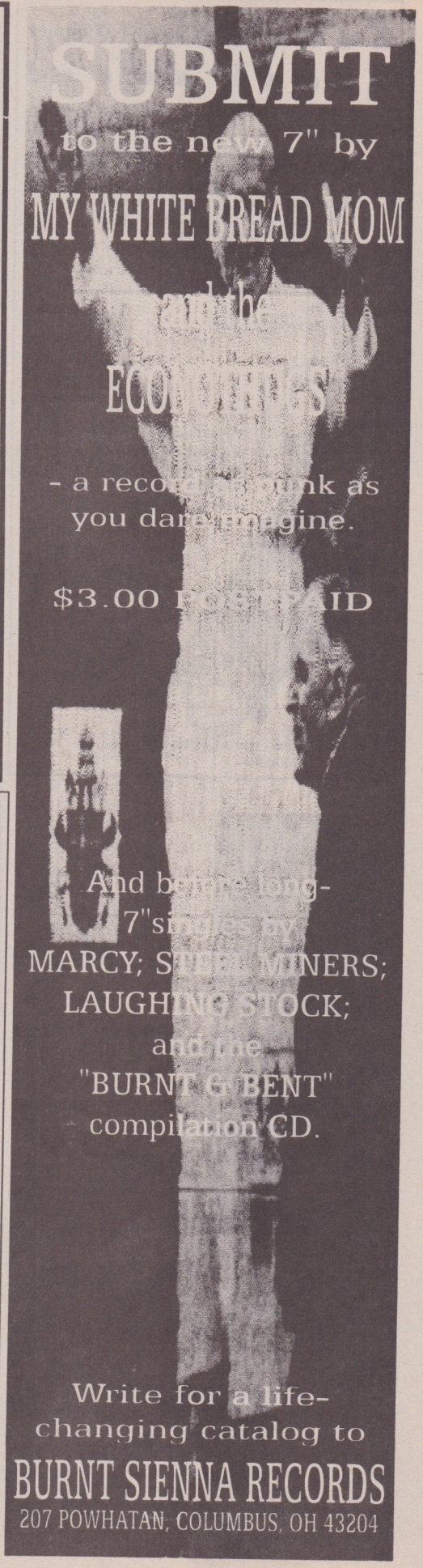

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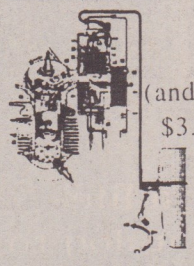

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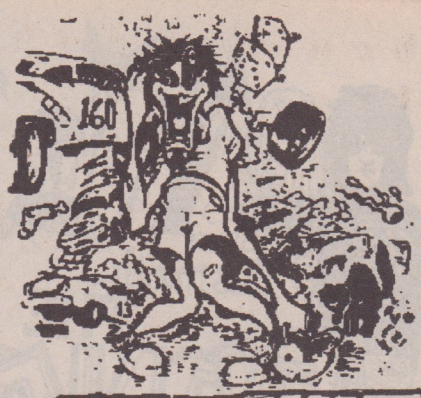

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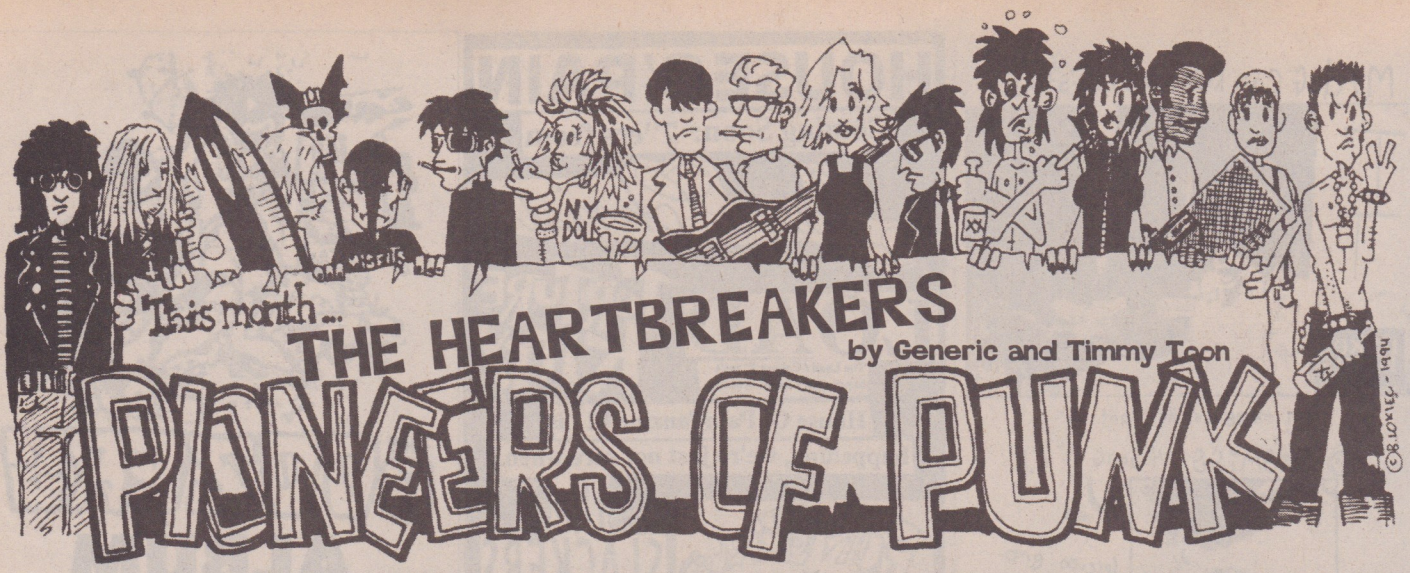


This month...

THE HEARTBREAKERS

by Generic and Timmy Toon

PIONEERS OF PUNK

Ironically enough the Heartbreakers were born in Florida, the death place for most (Al Capone, the Barkers) The N.Y. Dolls were at the time being managed by Malcolm McClaren. Johnny Thunders at first was impressed by Malcolm. Johnny enjoyed the glamour and the notoriety, but after awhile it became apparent that he and Malcolm did not share the same directions. David Johansen and Sylvain were all into Malcolm and were ready to go "all the way". After the red patent leather shit, Johnny and Jerry Nolan felt this was just too silly. And Johnny and Jerry were pretty silly themselves. Frustrated and bored, Johnny and Jerry left Malcolm and the rest of his Dolls in Florida and caught a plane back to New York where they could cop some "Chinese rocks" (a new brand of heroin that was going around the Lower East Side at the time). David and Sylvain were insulted and now what was once the mighty N.Y. Dolls was merely a glimmer of the Sex Pistols in Malcolm's eye.

Meanwhile back in the jungle, Tom Verlaine's Television was making a big hit on the New York scene. Richard Hell was playing bass and sharing the vocals. Hella frustrated poet, he found himself being straight jacketed in Verlaine's band. Hell wanted to sing more and have more creativity in the band. Hell's and Verlaine's egos kept competing and the time had come for Hell to leave Television. Thunders, who never minced words, approached

Hell: "Me and Jerry split the Dolls, wanna make a band?". Hell was surprised but gladly accepted Johnny's offer.

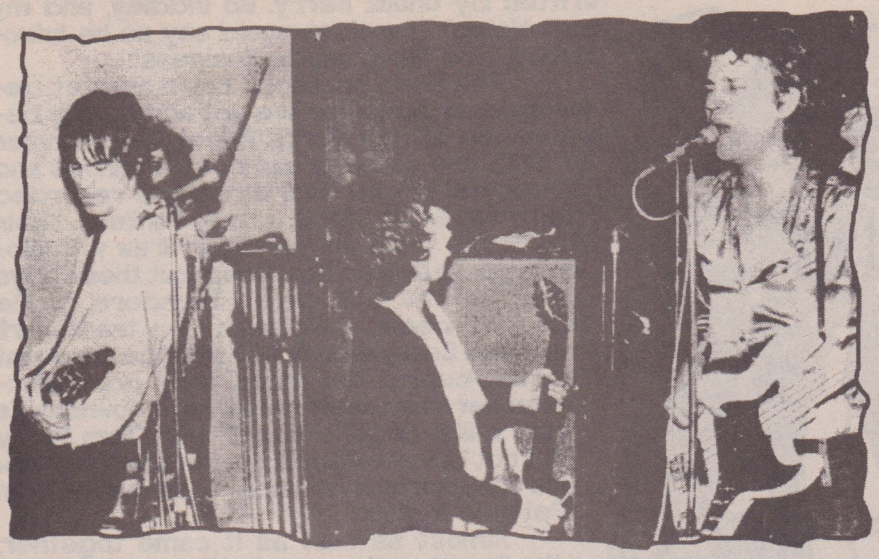
It was April 1975: Thunders', Hell's, and Nolan's heroin habits were all still in their infancies, the possibilities were endless! Hell at the time was a more prolific songwriter; he brought with him some songs from his old band the Neon Boys, and Johnny revamped some old Dolls numbers. Early Heartbreakers numbers included "Love Cums in Spurts", "Hurt Me", and "Chinese Rocks". The latter was co-written by Dee Dee Ramone, a song that he thought the Ramones wouldn't do. The Ramones did finally record the song and it became an anthem that autobiographically depicted a time, mood, and place that was too familiar to many of us. "I'm living on Chinese rocks all my best things are in hock". Heroin and the romanticism that surrounds a junkie's lifestyle became a great part of the Heartbreakers, almost a necessary evil! Johnny and Jerry would become victims to heroin and they knew it, and in some sick way that was part of their charm. The original line-up was Thunders on guitar, Hell on bass, Nolan on drums, and Thunders and Hell sang their own songs. They played one show at C.B.G.B's as a trio. After that show, all agreed that they wanted to go back to a two guitar sound.

Enter Walter Lure, a very competent guitar player who could sing and write. He was a perfect compliment to the Heartbreakers' eloquently delinquent style. Hell epitomized the "punk look" years before it became trendy: spikey hair, massacred T-shirts, and sun glasses. Thunders dressed like he was given a key to a Hollywood wardrobe where they filmed old gangster movies. Nolan never lost all that glam shit Malcolm gave him; and Lure fit right in. They all shared that low-life quality that defined the Heartbreakers. Lure's band, the Demons, shared rehearsal space with the Heartbreakers. Lure had always wanted to be in the Dolls and in a roundabout way was given his chance. Thunders renamed Lure "Waldo" and the two became great friends. "This song was written by Chuck Berry, Bo Diddley, and my man Waldo" Thunders would say as he introduced "Too Much Junkie Business".

The Heartbreakers, now a quartet, developed an explosive live set and quickly became one of New York's finest. The summer of 1975 saw some great performances and January 1976 the Heartbreakers recorded demo tapes at SBS Studio in Yonkers. Their live shows were now a major draw with slogans going around like "Check out these guys while they're still alive". Thunders' junkie stagger became as much of a trademark as Chuck Berry's duck walk, and the frequent vomits behind the amps from dope sickness were as theatrical as Pete Townsend's wind mills. Legend has it that Tom Petty did not like the Heartbreakers and to show his disapproval he stole their name. Tom Petty is a dick!

Almost as fast as it came together, the Heartbreakers met with casualty, in the predictable ego clash of Thunders and Hell. Hell wanted to take his position as the band's front man, and after playing for David Jo in the Dolls, Thunders wanted nothing to do with playing for a front man. When Hell attempted to convince the others of Thunders' obsolescence, Hell was forced to leave, bruised ego and all. Shortly before this, Lee Black Childers was obtained to manage, but he was unable to prevent Hell's departure.

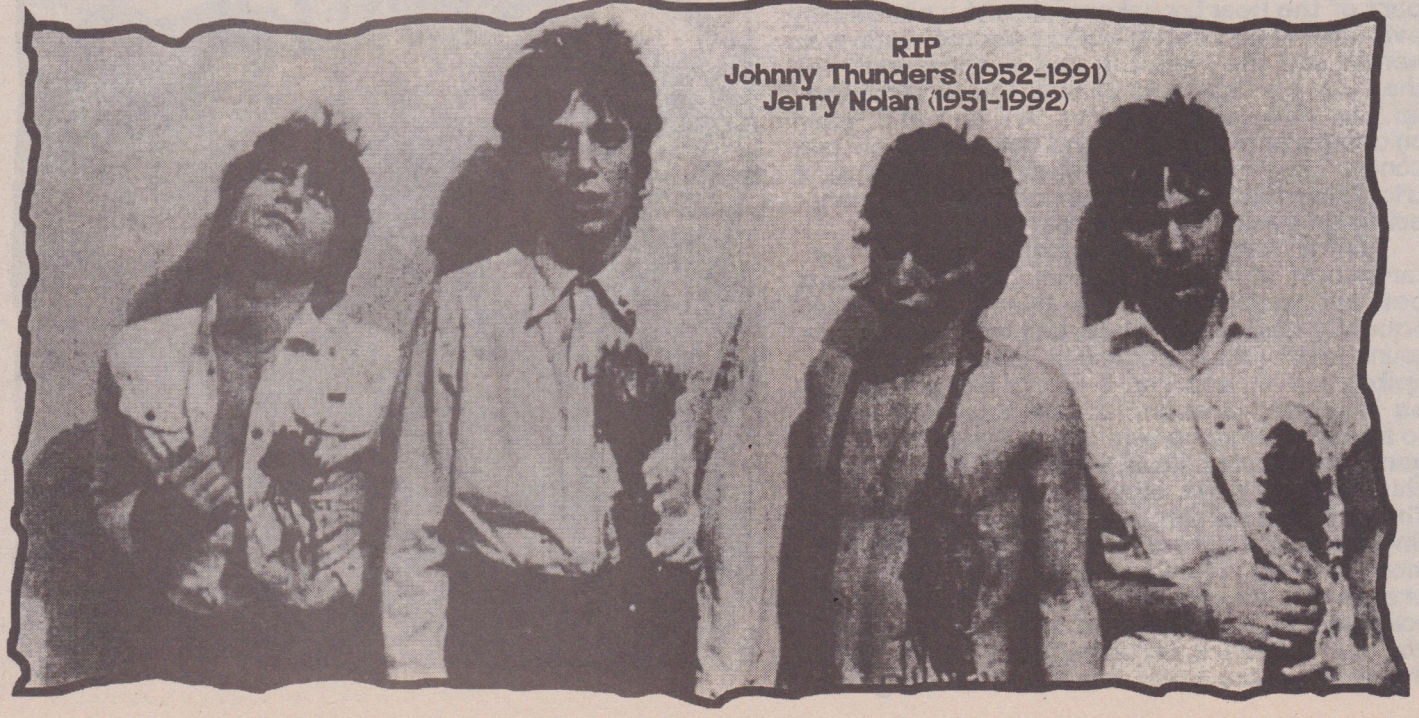
Exit Richard's hell, enter Billy's (w)rath. Billy Rath took over on bass. He had the perfect combination of aggressive playing and sleazy look. More importantly, he had no ambition to become a front man. So with their line-up set and Childers' man-



agement, the Heartbreakers were ready to leave New York. They signed to Marty Thau's and Richard Gotteher's Instant Records, and at the end of 1976 Childers booked them on the Anarchy Tour in Great Britain. The shows included the Sex Pistols, the Clash, and the Damned. What a great fucking tour!! Almost a perfect circle, after one year Thunders and Nolan found themselves back in England where they had first met Malcolm. Thunders still did not trust Malcolm, so this time he and Nolan called the shots; besides, McClaren had his new group (the Sex Pistols) to toy with. The Heartbreakers remained in England and recorded "L.A.M.F." (Like A Mother Fucker) on Track Records. The record was a commercial disaster and it bankrupted Track and the Heartbreakers. The Heartbreakers died an early death. "L.A.M.F." was remixed and rereleased and did finally meet with some degree of commercial success. The original version and the remixed "L.A.M.F. Revisited" on Jungle Records, contain some of the best rock-n-roll ever!

After the Heartbreakers break-up, all went in different directions. Thunders was the most active, remaining in England and recording his first solo album, "So Alone". "So Alone" featured many great musicians, including Nolan and Lure as well as Steve Jones and Paul Cook. In the early 1980s, if you were lucky enough to be living in New York you would have been given many opportunities to see a "reunion" show of the Heartbreakers. I have seen many of these shows and they were always exciting. You would never know who would show up: David Jo, Richard Hell, Sylvain Sylvain, Mike Monroe and more. And of course Thunders would go off on his acoustic solo shit, until he got bored. Too much too soon, the Heartbreakers died. Real music from real people, their music is as relevant today as it was in 1976. Punk Rock continues to invent and reinvent itself. As Thunders sang to the Pistols "If it wasn't for me, you wouldn't be around".

Though no official releases of the original Heartbreakers are available, there are a few boots that capture the power of this band. Good thing for bootleggers, they serve more as historians. Two boots to look for are "Junkies Live NYC 1975" (1975) on Nowhere Records and "Live at Mother's" on Fan Club Records. Avoid "What Comes Around" on Bomp Records, the quality sucks. Richard Hell was kind enough to include three Heartbreakers songs on his Roir release "RIP" (1976). "Love Cums in Spurts", Hurt Me", and "Can't Keep My Eyes On You" are the tracks included. Get this for these three songs alone. After Hell's departure, Track Records released "L.A.M.F."(1977) which failed commercially, however it's one of the greatest records of all time. Later in 1984 Jungle Records remixed the album and released "L.A.M.F Revisited" and the new mix received critical acclaim. Max's Kansas City released "Live at Max's"(1979) which documents a live show. The sound quality is excellent and the Heartbreakers performance is at their best. Johnny is in great form. He must of gotten the proper dosage! There are countless cassette bootlegs of live performances. Some better than others. But it is always interesting to see what songs they play and how long they hold it together. Happy hunting!



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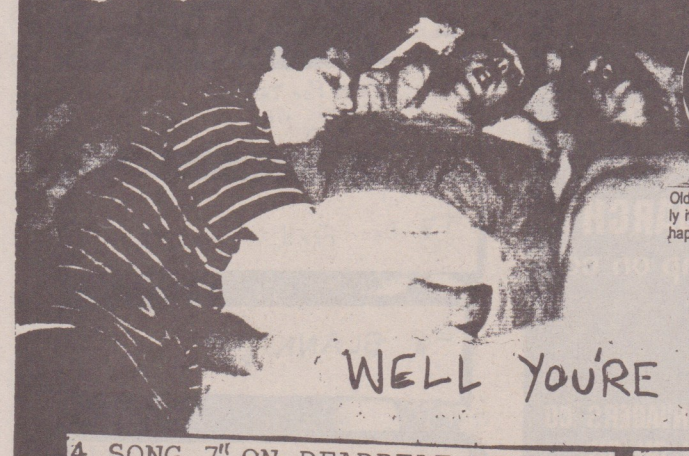

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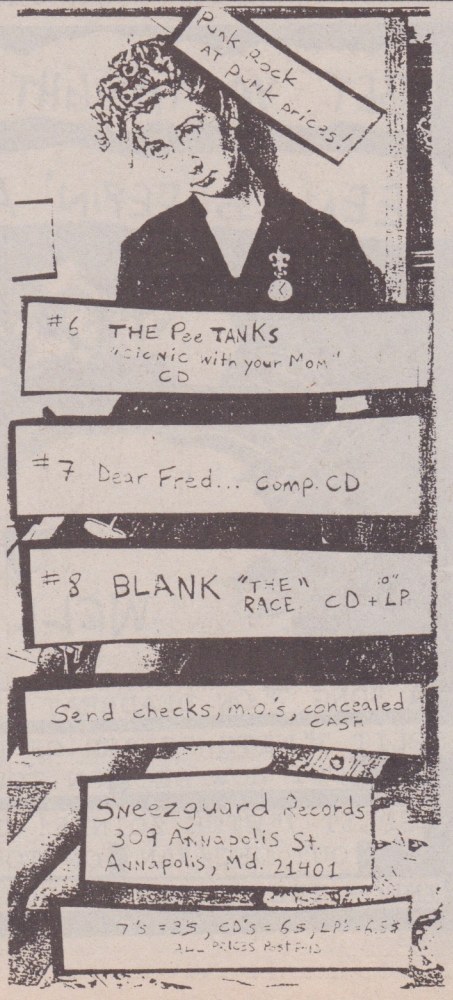

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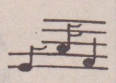

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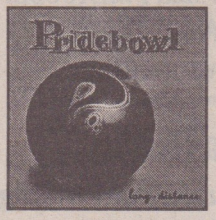

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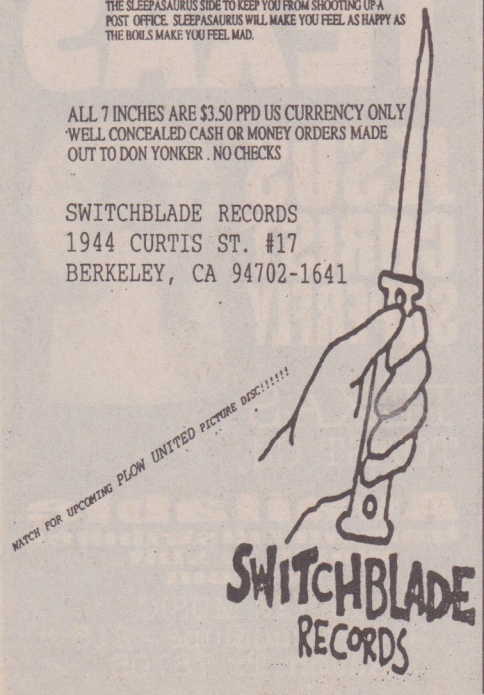

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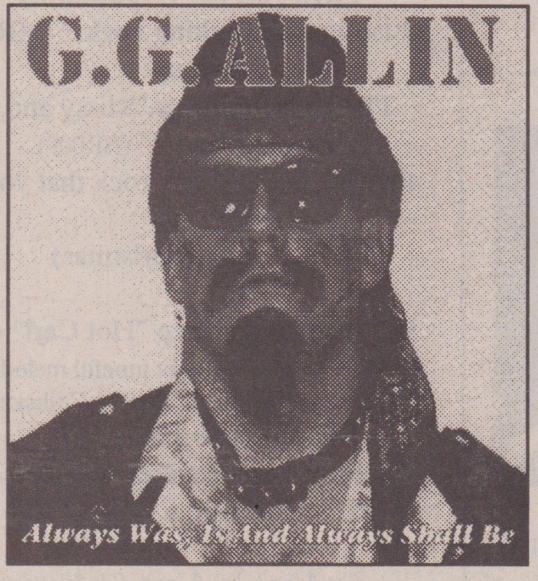

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Runaway is based on the 1986-1988 journals of Canadian author Evelyn Lau. Unable to endure living under the strict physical and emotional control of her parents, Evelyn left their "protection" to create her own life. The painfully self conscious writing makes it seem little was changed from Evelyn's original journals. There isn't much of a plot in the traditional sense, just stripped down accounts of someone who is desperate to run away.

Awkward and stilted, *Runaway* begins with 14 year old Evelyn writing in the melodramatic voice and manner of someone who has read a lot but experienced very little. She finds people who help her escape, though for their own needs and interests. It's through these people, mostly adults, she seeks everything which has been so romantic and foreign to her "good" prefabricated life. She drinks, takes drugs, sleeps with yucky hippies, dodges the man and becomes a self proclaimed anarchist. But as many times she escapes the group homes and the wards, thumbs her nose at the system, she turns herself in, frightened of the mess she finds herself to be.

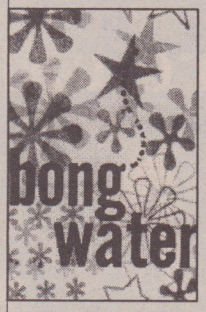
At the start, Evelyn seems a voyeur outside herself. No one, including the reader, is allowed to reach what she really thinks, which is hidden in a maze of bravado and self deception. She comes across as kind of flakey. Her dimensions and perceptions of herself lean toward being as flat as the way others see her. Her old world has been divided into two: the good side—the law, her parents, school, intelligence, purity and abstract structure; and the bad side—drugs, sex, self absorption, physical chaos, street smarts, and loud rock and roll—she tries to prove that she isn't what others think she is, she's simply a boundary crosser. She assumes the role of a hooker to prove to her classmates that she isn't square. She reads poems to her johns to show that she's also a person. She's out of control when she's means to be docile, and quiet when she should be out of her mind. She can't shake the judgment of her former life, and doesn't easily fit the careless role she wants to have.

Her family and true friends don't have faces and don't speak, except as vehicles for her own concerns. The really good descriptions of people are of those who mean nothing to her, those she meets in passing—bums, little girls, bad men—not usually the people she personally feels anything for. Places are names and time is a matter of words.

Evelyn's story is a list of events that, though gut-wrenching in the facts, loses something. Sympathy for her is distracted an apathy. She says she's a scared or angry or drug-crazed madwoman, but the words are hollow and hungry. Meanwhile the reader becomes skeptical and bored. Most of this comes from a feeling that she does know better than to destroy herself and squelch the hope that occasionally shines through. She makes up resolutions and hopes on likes and dislikes that vanish with the next pill or the next man.

Fortunately, as *Runaway* progresses, so does Evelyn, and her writing becomes less contrived. She becomes more capable of living in the immediate overwhelming present, able to contemplate her past and future, and make decisions from her new experiences. She no longer uses drugs and sex as an escape from life but as a crutch to continue on. Though Evelyn does not trust herself entirely, she lets herself care for some people, and the patient reader is eventually brought in to trust her as a writer. — Jeanne Park

Bongwater • Michael Hornburg
189 pages • $18
Grove Press • 841 Broadway • New York • NY • 10003



Billed as the *Bright Lights, Big City* of the "slacker" generation, *Bongwater*, a novel by New York-based writer Michael Hornburg, is supposed to avoid the failures of other books which have tried to explain or dramatize the lives of young adults. The liner notes of the book actually go as far as describe the book as a, "neo-Beat, grungeoisie love story that has all the authenticity and none of the pretension of its forerunners..." Which all but begs the question: Can one be grungeoisie without pretension?

While it is hardly a great book, *Bongwater* does manage to avoid pretension, although it is an amazingly dull book that would benefit from the humor true pretension can occasionally conjure. David, the protagonist, is a frustrated film maker in his mid-twenties, who appears to be looking for love in Portland, Oregon's avant garde art crowd. The book's story hinges upon David's relationships with others: a pair of outrageous queens who let David stay in their apartment after his burns down, and his beautiful roommate, Courtney, who may have set the fire that made him homeless before she fled to New York. His primary love interests are a young, vibrant stripper named Mary, and Jennifer, Courtney's best friend. Most of the action takes place in Portland, except for a brief period where Jennifer visits Courtney in New York and finds her living in squalor.

The characters all float through an unfocused world of partying, unemployment and apparently bad art. They exhibit little interest in bettering their boring lives but are content to continue on, living in squalor and existing on a diet of drinking, drugs, and meaningless sex. In reality, these types of people are hardly uncommon, but most of them wouldn't make interesting subjects for a book. The characters in *Bongwater* are no exception. It is interesting that Hornburg seems to have written a book without a point in order to try and describe a generation described as not having one. It might have been a bold move on the part of the writer, but it would have also taken a much clearer vision of who the characters are than Hornburg has done. Hornburg does display some skill with descriptions of people and places; they are occasionally scathingly funny and he rarely resorts to cheap jokes to make a point, but he also never really seems to take the time to tie these observations into any greater picture.

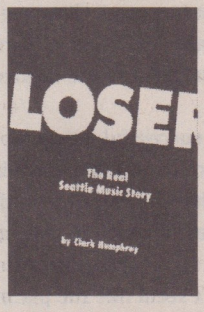
Ironically, the best example of Hornburg's failure to make this novel compelling is the scene in which he exhibits the most writing skill. Courtney is a self-obsessed scenester who has moved to New York and begun sleeping with a minor, paranoid rock star. Whether or not Hornburg intended her to resemble a certain, more famous Courtney, he should have at least recognized the resemblance and changed her name, because

you can't read about her and not think of the nonliterary being. Regardless, Hornburg depicts a scene where Courtney is raped while high on drugs. The scene is the most gripping passage in the book. Courtney's terror during the rape, and her humiliation afterwards was made even more unsettling by her eventual detachment and apathy toward the event. I felt like the passage might have saved the book, until I asked myself, what purpose did the scene serve in the context of the book? The answer was none. It was as gratuitous as a off-key guitar solo; it might have been technically impressive, but added little to the entire work.

The book is narrated by David but Hornburg only allows him to tell us what he is feeling. We are never shown through action how David, or any of the characters for that matter, feel about anything. The result is a pedestrian journey throughout the lives of characters who never develop. I simply never felt any reason to keep reading. The book is filled with moments that could have been interesting, had Hornburg put any effort into trying to make us care.

If you are desperately seeking to own a work of art called "bongwater," I would suggest buying a couple of albums by the band of the same name. You can get two of them for the $18 cover price of the book, and Anne Magnusson is far more compelling to listen to than this book is to read. — Mitch Prothero

Loser: The Real Seattle Music Story • Clark Humphrey
228 pages • $16.95
Feral House • POB 3466 • Portland • OR • 97208



For the past few years the world has been inundated with the hype of the Seattle scene; it's birth, it's growth and as of late, it's death. *Loser* was written to set the record straight, to give a true look at a music scene that was and is so much more than what the mainstream press would have you. Seattle, like many other cities in America, has always had a thriving music scene, the mainstream public and press were just too lost to ever notice it. *Loser* is not another shallow look at Nirvana and their ilk, but a rather exhaustive history of Seattle's music scene from the garage band days to the media created grunge craze of recent times.

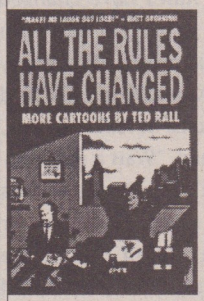
Since *Loser* is basically a history book, it's only proper that a brief introduction be given on the history of the city itself, which the first four chapters of this book do. The first chapter looks at the growth of Seattle as a city between the years of 1850 and 1958. Following that we see how the first wave of local Seattle bands built a thriving scene while the national rock scene was in a downward spiral. The Ventures, the Kingsmen the Fabulous Wailers, and the Sonics were all a part of this era and proved to be as influential as the later era of Seattle bands. The following two chapters show how Seattle and its music and art scenes continued to grow throughout the sixties and seventies. As the seventies progressed Seattle made a concerted effort to become "cleaner," and a new art community started to thrive while the musical community became dominated by cover bands and the bar scene. The local teenagers were out in the cold which provided Seattle the perfect environment for their first punk rock show on May 1, 1976.

Part Two of *Loser* makes up the bulk of the book and is also the more interesting section. The eight chapters document the years of 1976 to 1994 and everything that Seattle offered to the local and national scenes. The Seattle punk scene grew in much the same manner as other American cities; the rental hall shows, the first self released records, newborn zines and radio stations, the opening and closing of clubs and the bands and people who created the scene. Many bands that were ignored by the mainstream press are looked at thoroughly here, The Fastbacks, the U-Men, the Young Fresh Fellows and many more who are just as influential as their major label brothers.

Part Three of *Loser is* an informative and well researched appendix that details hundreds of local music spaces, record stores, shows and labels that have come and gone. Also included in this section is an essential discography that lists over 500 albums (mostly independent releases). In terms of layout and visual appeal of the book is very arresting, with hundreds of photos, flyers and cover art which fills the pages and sidebars.

Loser is not an outsiders look in, but an insider looking out at a world that has no clue of what this scene was and is about. It is what other books like *Banned in DC* are with the addition of an informative history to go with the visuals. It dispels the idea that the Seattle music scene is a one trick pony and delivers a much needed education to those who think this scene was born with the release of Nirvana's *Nevermind.* — Trent Reinsmith

All the Rules Have Changed • Ted Rall
94 pages • $9.95
Rip Off Press • POB 4686 • Auburn • CA • 95604



Insanity is the trademark of modern life. It's almost possible to believe that the world ended decades ago and we're living on one of the devastated fragments as it floats through space. It goes far beyond the nihilism and mean spiritedness that dominate public discourse these days; just last year, Congress was seriously discussing a proposal by NASA to build a one mile square billboard in orbit. The billboard could then be programmed to display corporate logos which would appear about the size of the moon. When shit like this is taken seriously, logic and reason just aren't sufficient tools for survival.

The psychotic nature of modern life is Ted Rall's meat and potatoes. The term "gallows humor" perfectly describes the cartoons in *All the Rules Have Changed* because nearly all of them depend on the secret realization that the noose is already around your neck. People without this sense will see Rall's cartoons as simply displaying callous bad taste, but in fact the opposite is true: like punk, what Ted Rall does is the result of a combination of horror and outrage at what the world has become.

In one of Rall's cartoons, a well-heeled scientist meets his former colleague, Pete, working behind the counter at a fast food joint. Moved by an altruistic spirit, the scientist tells his down-and-out friend about his new job working for "American Jihad:" "Now I'm developing high

grade explosives for the JIHAD. I work at home. They wire CASH to my account in the Cayman Islands. Best of all, my work is used on REAL LIVE PEOPLE!" The unemployed scientist enthusiastically signs up and the strip ends happily a few months later as the two listen to a radio report about the aftermath of Pete's first bomb. This is pretty grisly stuff any way you look at it, but it demonstrates how well Rall can launch a multi-pronged attack: in the space of four panels he manages to deal with the ethics of weapons research, the specious difference between "terrorists" and the military, and yuppie careerism all in one shot.

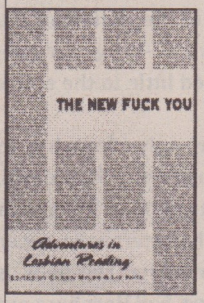
Rall has lived a secret life as a yuppie careerist in the past, so it should come as no surprise that corporate bigwigs and the human jellyfish that follow them are his favorite targets. In a footnote to one of his strips he talks about his past as a loan officer in the early eighties: "During the day, I was a high powered, suit wearing capitalist. My income didn't match my image, though. At night, I went home to my walk up tenement in the Barrio." This dichotomy—the enormous gap between corporate life and real life—informs a great many of Rall's cartoons. He's profoundly aware of the details that define both these realities and because of this, his caricatures are more than just stock corporate villains and helpless proles; a lot of the time the reader will recognize Rall's characters as real life people stripped of their pretensions and masks.

This is not to say that Rall doesn't have his preachy side. At times, he abandons his sneaky, acerbic wit for dialogues (or worse, monologues) that consist of people rattling off statistics and political slogans that are obviously intended for the benefit of the reader rather than the internal logic of the strip itself. There's nothing wrong with trying to make your point through statistics and slogans, but it's a much more convincing approach if you do it addressing the reader directly, rather than trying to pretend that people could actually talk like this.

The subject matter of the strips in *All the Rules Have Changed* goes far beyond politics—there are also numerous strips that deal with the banality of pop culture, such as his marvelous satire on a particularly idiotic Budweiser ad that shows three smug Gen-Xers playing golf and reminiscing about their favorite dinosaur rock albums. In Rall's version, the three golfers break free of the script and exclaim: "Wait a minute—we're in our 20s! We weren't even *born* when these Deep Purple albums came out!" "Yeah, *no one* likes the Knack. Or Fleetwood Mac. Or Frampton." "And we *don't* dress like this!" In the end, of course, the Gen-Xers conclude: "On the other hand, we *do* need the work," and return to their scripted banalities. Once again, Rall goes after both sides simultaneously: Generation X poseurs and their corporate masters.

If there is a consistent weakness to Rall's work, it has to be the art. Rall's style is very flat, cubist, and high-contrast with lots of weird perspective on people and objects. It's distinctive but ugly. I'm not saying that ugly is necessarily bad as an aesthetic style, but Rall's stuff isn't ugly in a way that brings out anything about his subjects. Everyone looks pretty much the same in Ted Rall's world; the yuppie scum on the street is characterized only by the blandness of expression that he shares with the homeless guy and the Gen-X poseurs passing in the street. Cartooning is an art form distinguished by the interaction between the graphic and textual elements. The satirical power of Rall's text is so brilliantly sharp as to be painful; unfortunately, he usually fails to satirize his targets visually as well. — Chris Hall

The New Fuck You: Adventures in Lesbian Reading
edited by Eileen Myles and Liz Kotz
312 pages • $9
Semiotext(e) • 522 Philosophy Hall • Columbia University • New York NY • 10027

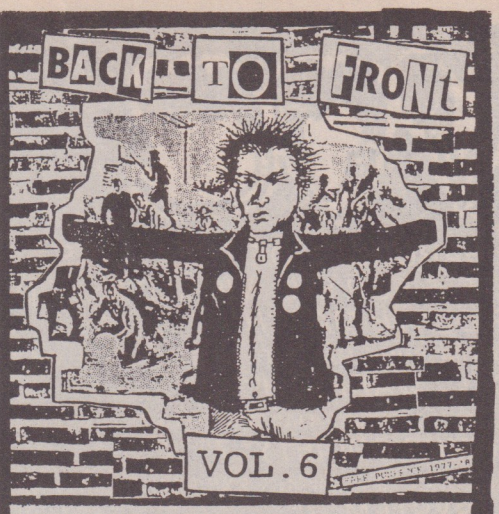


My dyke friends say the most common question they get asked by clueless hets is what exactly do they do in bed. My favorite answer was given by my roommates ex-girlfriend: "Things you could never imagine!" Well, I wanted to read about these things. Pat Califia writes about these things. Susie Bright writes about these things. I wanted to read stories by women like you and me doing these things to other laywomen (no pun intended). Instead, Myles and Kotz have collected a bunch of stories and poems by women about adventures in loving other women. Some of the stories are entertaining, but with a title like *The New Fuck You*, I expected a lot more.

A couple of stories that stood out were Claudia Von Vacano's "Buscando," Linda Smukler's "Three Poems," and "Bitter-n-Jealous" by Dominique Dibbell. Maybe I liked Claudia's "Buscando" because she spoke about her love for Kathleen Hanna of Bikini Kill and mentioned an anecdote about Ian MacKaye. It also could be because she used sentences like, "The sole focus of my energydesirelustwantneed..." Linda Smukler's writing style flows easily and quickly from one sentence to another. "Three Poems" effectively combines elements of love, lust and sadness which makes each poem powerful and not the least bit sappy. "Bitter-n-Jealous" was an entertaining and enlightening story about a young lesbian and her adventure with an old dyke. Dibbell tells it like it is and makes the reader pay attention.

Unfortunately the other stories are not as successful. Many are boring or just recants of stories I have read in other lesbian fiction anthologies. Some authors wrote about the difficulty of coming out and loving women, while others wrote about their oppression and the sexism they face every day. I know these things exist, I am all too aware of this. But, an anthology called *The New Fuck You* doesn't seem like the place to write about oppression. I wanted to feel these women's fire and read about their lust. I wanted these women to set themselves apart through their writing and shout, "We fuck and love in ways you could never imagine and it doesn't have to include you. If you don't like it, well fuck you."

I have a lot respect for any group of women (and men) who put together a collection of erotic stories specifically written for, about and by themselves. Especially since there is a lot of erotica out there, not all of which includes people of all genders, sexual orientations or kinks. Although there is nothing technically wrong with any of the stories in this collection, there is nothing special about them either. After reading Califia's *Doing it For Daddy* and Carol Queen's story, "Only Powerful Women Fuck Knives," I just expect a lot more from women's erotica. It could be just that the great title tricked me into thinking I was going to read stories about the hardcore, in-yer-face lustful dyke fucking that I hear going on every night in my house. Instead, *The New Fuck You* was the only part of this book which kept my attention. — Catherine Cook



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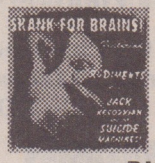

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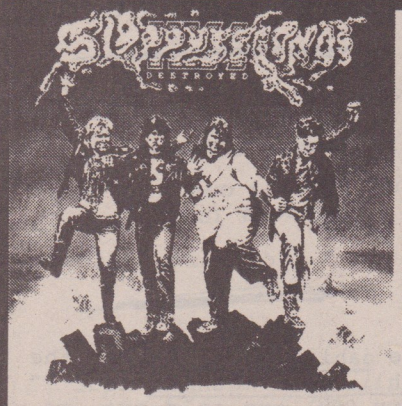

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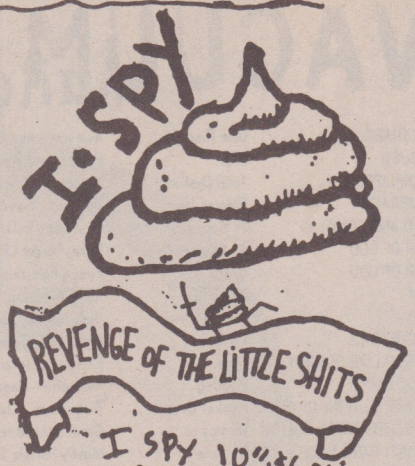

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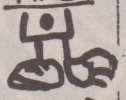

(Both bands broke up so after) this 500, no more!

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⑥ Inourselves

(three of these bands broke up, this is it 200 left!)

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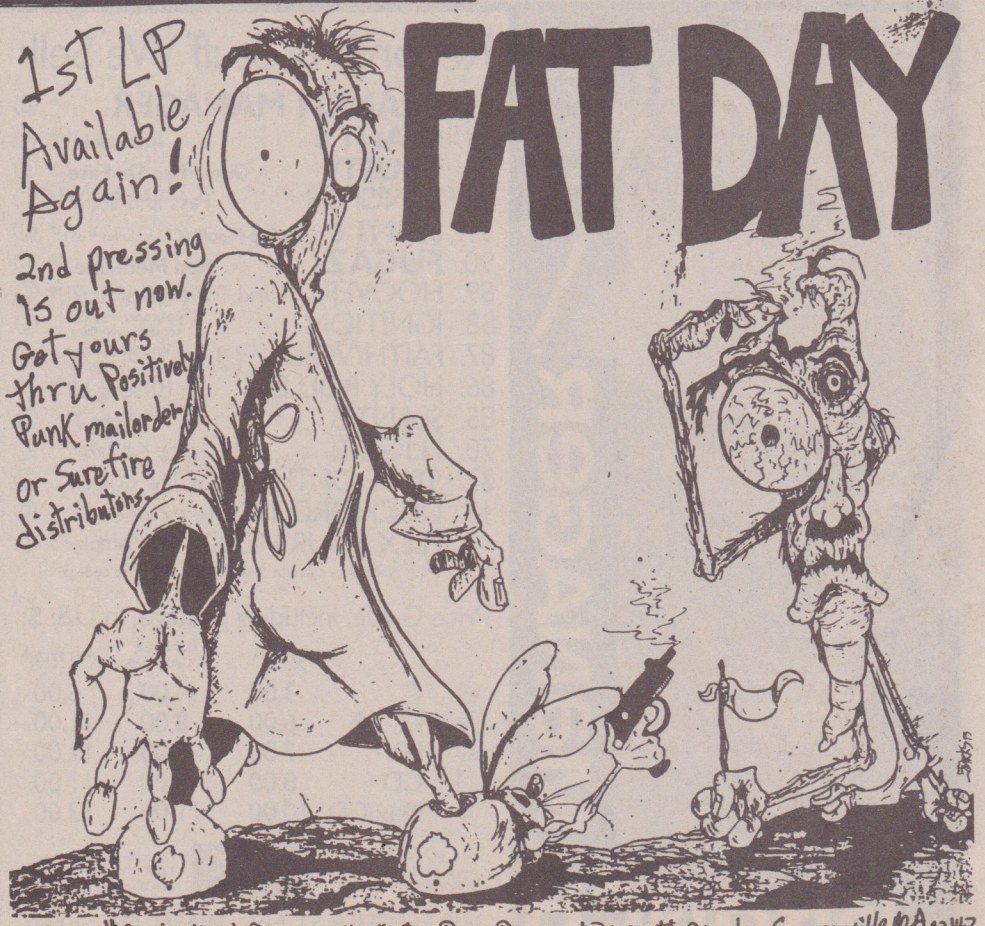

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (AM) Alan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (GS) Greta S, (KS) Ken Sanderson, (SS) Steve Spinali, (RW) Ryan Wells, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.

AFFLUENTE - "Moltitudine Suina" EP

Italian hardcore with a definite early '80s sound. While this is a style I prefer to hear over any other, there's a spark missing here that the early bands had, There are a couple of songs that stand out, but the majority of this is flat. Two songs are musically lifted from REAGAN YOUTH, and on one, not only do they use the music, but the lyrics are along the same lines as "Reagan Youth". The other REAGAN YOUTH song is "New Aryans" used on "L'Italia Ai Negri". (MA)
(Applequince Records, Via Di Mezzo 12, 01100 Viterbo, ITALY)

AGENT 86/URBAN NAVAHOS - split EP

The theme of this split is the Native American movement. It may even be a benefit, but all the info (including a thick booklet) is in French. Anyway, AGENT 86, from Oregon. give us 3 songs of sub standard, weak hardcore with badly oversung vocals, while on the flip, the URBAN NAVAHOS from Paris do a couple of dance/dub numbers that sound like the worst the CLASH ever came up with. No, make that B.A.D. I have to say the packaging is excellent and the sentiments may be good, but the music is lacking. (AM)
(Explicit Sounds, 41 Rue de Clignancourt, 75018 Paris, FRANCE)

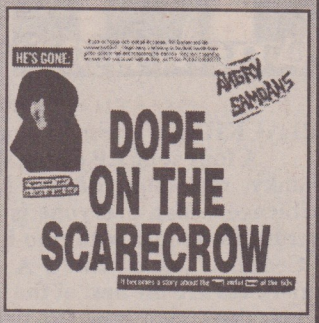
ALIEN HARVEST - CD

Man oh man, there's no way around it, this, in my humble opinion, sucks. Why's that? Well imagine if you can Joey Vindictive singing for a dirge/metal band and trying to sound serious while doing so. The music on rare occasions is cool in a BLACK SABBATH sorta way, but aye caramba, I couldn't get into this at all. (RM)
(Erosion Records, 314 N 8th, Manitowoc, WI 54220)

AMBER INN - "Serenity in Hand/Wednesday Streak"

Ouch. I'm being baited again. Ok.... I'll bite. Hated it. Beginning to end, music/cover/lyrics, whole thing. To start with Windham Hill-looking "punk" single, then have a long intro that makes you wonder if you even put the needle down, then rock for a minute, finished. Ummm.... I want more. As for the existential question posed within: "What happens when you feel empty inside?". Well, I eat something. Works every time. (TM)
(Ebullition, PO Box 680, Goleta, CA 93116)

ANGRY SAMOANS - "Dope On The Scarecrow" EP

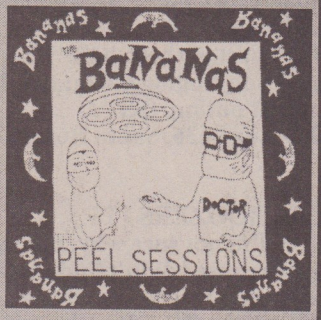


I've gotta wonder who's backing old Mike Saunders on this single, since no credits are listed on it. Shame? There is *no* resemblance to the late-'70s hatemongers of yore; we are now treated to some kind of Jerry Garcia grave-dancing set to a John Cougar melody. The flip is a straight run through THE VELVET UNDERGROUNDS's 'Heroin', again for Deadhead-baiting intent I guess. I suppose I can appreciate the general anti-hippie vibe but this thing is too painful for repeated exposure. Useless. (RW)
(Bad Trip Records, no address)

ÄUSSWIPÉ - "Chassis/Shift B"

Mid tempo alternative rock with a heavy beat and lots of off kilter guitar riffs. Good vocals help make "Chassis" a winner. (MC)
(It Is Records, 701 N. Forest #F, Bellingham, WA 98225)

THE BANANAS - "The Peel Sessions" EP



Yaaaay! Man, I love the BANANAS. I can't tell you that they're the most talented, original, or even good-looking band you'll ever hear, but, damn, if they don't just bring a smile to my cynical, computer-weary face every time I hear 'em. They play a brand of happy, melodic punk that I think you can only find in Sacramento, which happens to be where they're from. If you like NAR, SEWER TROUT, eating cheese, "Happy Days", or those little rice candies, then you'll like the BANANAS too. I'm sorry I can't describe them. I'm just too giddy. Tra la la. (PC)
(Secret Center, 1008 10th St., Sacramento, CA 95814)

BARBED WIRE TEMPLE - "Barbed Wire Temple" EP

Rock and roll with English lyrics and accented vocals. The A side is slow, and though the other songs are faster, none rises above average. (MC)
(Circus Blu Bus, Via Consolata 5, 11100 Aosta, ITALY)

MUSIC REVIEWS

BAT - "Live From The Fudge" EP

A terrible live recording of pretty basic fast hardcore. The production level is awful and they only use one side of the record. Can't figure out why they bothered. (NN)
(Kill Music, 6132 Romaine, Los Angeles, CA 90038)

BLACK FORK - "Quality Job One" EP

This is awesome, like a combination of "Rise Above" era BLACK FLAG and the DEAD KENNEDYS with one of the girls from BLATZ on vocals. All the songs are short, fast, and funny. (AM)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 92012)

BLACKHEAD - "Smartmouth" EP

A four song EP which simply drips with dorkiness. Four hooky, melodious ditties. Not unlike that one band from Chicago which everyone is compared to - you know who I mean. Two songs with emo-ish lyrics, and two ridiculous ones. "Cecelia...", and "She's A Moron" which with their utter goofiness are the best of the lot. If you like enthusiastic poppy punk then try this on for size. (LD)
(Rat Patriot, 125 E. New York Ave #2, Deland, FL 32724)

BLINKER - EP

Mid-tempo melodic pop punk from this Swedish band on a 4 song EP. The vocals are sung well and are in English. A very California influenced sound is evident here. (MM)
($6.00 ppd: Kalle Larson, Mockebov 18, 57240 Oskarshamn, SWEDEN)

THE BLOCKHEADS - "Nowhereville" EP

This band has an affinity for medium to fast punkers spiked with goofy personal humor, all recorded ultra-simply and without frills. The three tunes on the A-side represent the band at their best, and "The Blockhead Theme Song" might have you singing along; the flip is energetic if unremarkable. Decent outing. (SS)
(PO Box 9636, Santa Rosa, CA 95405)

THE BOOZERS - LP

I'm not sure why, but these guys impressed me. I know this because I didn't find myself skipping to the next song, just so I could finish this review. Musically, they play very good, melodic punk rock with a hardcore edge (at times they sound like THE NEW BOMB TURKS). Very aggressive, with piercing guitars, a simple, rough drummer that keeps excellent time and a singer who came to yell and scream, not sing. Lyrics range from idiotic ("Shopping for chicks, gonna pick up a whore") to clever ("If you don't love me I WON'T kill myself"). Their "Louise, Louise" is great. An impressive release from what could be an important band. Be one of the few who get one of the 500 pressed. (KK)
($8 ppd: Hoot and Holler Records, PO Box 721352, Dallas, TX 75372)

BORIS THE SPRINKLER/ DROIDS - split EP

BORIS THE SPRINKLER play some of the finest pop-punk I've heard in quite a spell, faster paced, extremely catchy, humorous with excellent vocals and a tight, full sound. THE DROIDS stick to straightforward mid-'80s style hardcore with vocals that remind me of COUCH FLAMBEAU (whatever that means). Both bands are excellent, worth purchasing on their own. Don't miss this split EP. (KK)
(Power Ground Records, 1309 S. 21st St., Manitowoc, WI 54220)

BOSLEY - "My Heroines/What About Me"

What the fuck did this piece of shit make my pile fer? This crap should be going into the "free" pile fer Mike Lucas to gather fer trade-ins at Epicenter (yes, it's true....these days Mike too has gotten himself involved in this new '70s punk wave, at least until Taco Bell starts using STIFF LITTLE FINGERS songs fer their commercials..... "Alternative Tostada!!!"). Anyways, this record sucks ass. Pure alternative/punk shit!! A dime a dozen sound. College radio sounding dingleberries!!! (SW)
(Clamarama, PO Box 422, Allston, MA 02134)

BOUNCING SOULS - "Johnny X" EP

BOUNCING SOULS acquit themselves well with a clutch of fairly catchy tunes. Although "The Ballad of Johnny X" has some sharp guitar work, the tunes on the flip *really* scour out your earwax: "Headlights...Ditch" thrashes solidly, and "Here We Go" has a nifty chorus and some clever/funny lyrics. A solid outing, though a lyric sheet would been appreciated. (SS)
(BYO, PO Box 67A64, Los Angeles, CA 90064)

BOUNCING SOULS/BASIC SKILLS/YOUTH GONE MAD/ THE REVILED - split EP

Bouncing is a good way to describe the BOUNCING SOULS' punk thing going on here. BASIC SKILLS does some really original kool stuff - melodic with rough edges (MOSS ICON comes to mind). YOUTH GONE MAD bust out with some kool, snotty vocals. THE REVILED's "Demon Woman" is like a horrible Halloween nightmare, creepy, screechy, terrifying fun for all the kids. A great comp. (AI)
(Rot'en Roll Records, PO Box 386, Smithtown, NY 11787)

BOX BUTCHERS - "The Second Coming Of..." EP

Rocking and driving in a mid-west way, which is to say that this band doesn't sound like they could ever come out of San Diego. There's also a raw NIRVANA thing going on here. (KG)
($3.50 ppd: Arctic Records, PO Box 152251, San Diego, CA 92195)

MUSIC REVIEWS

BOYRACER - "West Riding House/Boyfriends" 5"

Yes, a 5 inch record with the result being two short songs. These English guys have a slew of releases already, with this being their latest domestic record. "WRH" is a really cool noisy pop tune in the old Scottish fuzzpop mode although it is way too short (like 50 secs or so). The other tune is even noisier (feedback and the like all over the place) but still hooky. Imagine a more noise-damaged WEDDING PRESENT. (HD)
(Zero Hour, 1600 Broadway #701, New York, NY)

BRAND NEW UNIT - "BNU" EP

Heavy sounding rock. Fast driving music with good singing. The songs are OK, but there's no "hit", so to speak. (MC)
(Heart First, Böckhstr. 39, 10967 Berlin, GERMANY)

BRAND NEW UNIT - "Quickdraw Richy Rich" EP

Awesome driving hardcore - heavy on the melodies, which makes the songs instantly memorable. Huge, huge, huge production, give the guitars a massive punch, but at no one else's expense. Anthemic choruses—I wasn't a fan before this, but I'm out looking for their other releases now. (TM)
(Heart First, Böckhstr. 39, 10967 Berlin, GERMANY)

BREZHNEV - "Join The Party" EP

Fucking great! Pretty fast fer my taste.... but it rocks!! Punk rock from Amsterdam!!! And the best I've heard in some time, I might add. They claim to be inspired by the likes of the PISTOLS and RAMONES, but sound nothing that queery! Worst cut: "She's Not Dead"! Scratch that one out with a nail!!! Over all, pretty good, so fuck you *Bruce!!!!* (SW)
(WRF, PO Box 39, 1713 ZG Obdam, HOLLAND)

BRICKWALL UNITED/MISSION TO MURDER - split EP

Hey punk! This Atlanta punk rock scene is really happnin' right now! With a legacy of good bands like ANTI HEROS, KICKER BOYS, and JACK THE LAD the Atlanta punk-oi sound keeps comin'. TIMEBOMB 77 mentions MISSION TO MURDER and BRICKWALL UNITED on their new release and it's reciprocated here. The MISSION TO MURDER side of this split has a strong punk song called "Hey Johnny" that is fast punk rock with infectious singing and good guitar and drum playing. Flip this fucker over and BRICKWALL UNITED play a great street punk/oi song "Too Late" for ya. "I take life day to day, won't give up without a fight." Fast drums and guitar accompany powerful singing with complete choruses by band members. Good shit! Try this split on for size. (BR)
(Reactionary Records, PO Box 5466, Atlanta, GA 30307)

BUDGET - "Who Poured Beer In My Shoe?" EP

This sounds like a great later DESCENDENTS type single. You know the guitar and vocal stylings. Three strong tunes that make these guys stand out amongst the pop punk masses. A band to keep an eye on, at least for now. (RL)
(Mindpower, PO Box 280483, Northridge, CA 91328)

BUGLITE/DUST BUNNY - split EP

It's always nice to hear new BUGLITE music since they've put out some amazing shit. The better of their 2 songs here is the excellent power popish "She'll Be Mine", although "Thought About You" is good too. DUST BUNNY's "Radio Riot Girl" is a cool song in a QUEERS vein, but of course the vocals can't touch Joe King, and the same goes for the production. I think folks who are into lo-fi pop will dig this band. (MC)
(Matthau Records, PO Box 1343, Brookhaven, PA 19015)

BUFFELKUT - "Jan Douwe" flexi

Going off some background info that was provided to me - apparently the band was (is?) composed of (ex) members of NRA, BETRAY and BRUTAL OBSCENITY. The song was recorded initially as a joke, but became quite popular through home taping and some radio air play. Seizing the moment, it was slapped on a flexi and given away. No proper distribution that I'm aware of. It's mid-paced hardcore - good, but I'm sure without a proper understanding of the language and so forth I'm only getting the surface. Interesting story none the less! (TM)
(no label, address or info)

CAESAR'S PALACE - "Shake It" EP

I guess these guys are looking to get sued or something by blatantly stealing the Caesar's Place name and logo. It could be a good promotional campaign since this a great record. Short garage-noise stuff. The stuff you play when you had a bad day at work and you want to let off some steam and entertain the neighbors, whether they like it or not. (CK)
(Dolores Records, no address)

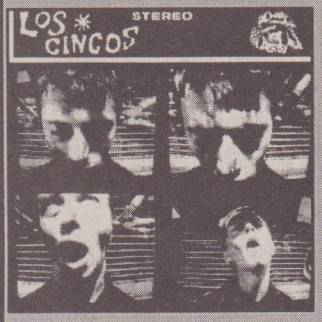
CAUSE FOR ALARM/WARZONE - split 10"

It was with apprehension that I approached listening to this split from two classic New York bands that created some influential hardcore many years ago. Well, CAUSE FOR ALARM still sound the same, except for the inevitable fact that there is a touch of the new style creeping in. The music is largely early '80s hardcore, and while these four songs are good, there's a certain edge missing. Maybe it's the production. WARZONE come in and tear the place up with their oi-influenced hardcore assault. The only downfall is "Skinhead Girl Warrior" which is a slow and cheesy number. But the other three songs are pretty damn good, especially "Do You Know What You're Fighting For?", which questions the validity of today's scene. (MA)
(Victory Records, PO Box 14656, Chicago, IL 60614)

CHERUBS/FUCK EMOS - split 45

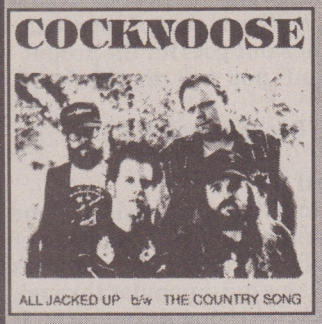
Takes the prize for cheapo packaging, clear vinyl, no information whatsoever on the labels, comes in a clear plastic sleeve with only 2 stickers listing the bands and label. Thusly, one can only guess which song is which bands'. Both songs are covers I think, the one I don't recognize is a med-tempo guttural-throated dirt-ballad and the other is a BIG BLACK meets BO DIDDLEY rendition of "I Want Candy". Nothing really ear-catching here and certainly nothing eye-catching either. (HD)
(Trance)

MUSIC REVIEWS



LOS CINCOS - "Sci-Fi" EP

This is certainly an interesting record...imagine surf instrumentals with vocals that sound exactly like THE ADOLESCENTS blue record! Neat-o space ray gun sound effects at the end of every song...intricate and original guitar work...decent recording quality. I'd have to say this is a good one. (CH)
(Demolition Derby Records)

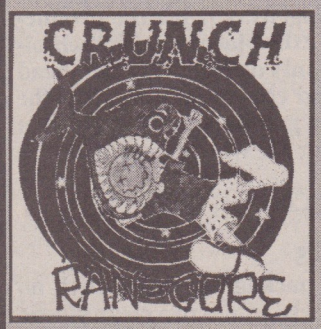


COCKNOOSE - "All Jacked Up/ The Country Song"

Yo asshole! These are the motherfuckers you wish you never met. This mayhem sounds as if the DWARVES and POISON IDEA converged on Lawrence, Kansas and took up pro wrasslin'. "All Jacked Up" is classic COCKNOOSE—being saddled with a hangover that never goes away. The B side is just "The Country Song" with a DAVID ALLEN COE flavor. For that real GG ALLIN/ANTISEEN Confederacy Of Scum gut-feeling also pick up the Baloney Shrapnel Records and Laceration Records singles recorded back in '92 - it's the real shit, pardner! Thanks to Keith Wound Up for scheduling this recent bout. (BR)
(Wound Up Records, PO Box 3695, Kansas City, KS 66103)

CRISIS UNDER CONTROL - "Initiation" LP

This has a mid to late '80s hardcore sound, or shall we say posi-core, with its sharp melodic edge and sung vocals. At times this brings to mind DAG NASTY and 7 SECONDS (pre "New Wind"). These guys play some really great music here with an urgency that many bands lack, not to mention they write some great insightful lyrics. But I think these songs would have more impact broken up into a series of EPs, because for some reason, as the LP progresses, my mind begins to wander. One thing I do believe, is that live, these guys must go off. (MA)
(Break Even Point Records, Via Vallebona 28, 00168 Rome, ITALY)



CRUNCH - "Ran-Core" EP

Ye-owza! This Italian band absolutely, completely, totally rages! I mean from the first note, the second the needle drops on the platter! Good blazing songs, tight breaks, incredible, but not overbearing musicianship, and energetic shouts, kicked out with ferocious intensity. The occasional quick instrumental breaks and sing-a-long melodies reprise this like an update of the classic Italian hardcore sound—at least musically in line with INDIGESTI, WRETCHED, RAW POWER, etc. They'd be my favorite new band if I could read Italian and could tell if the lyrics were as amazing as the music! (KS)
(Fedrico Lisfera, Via Rocciamelone 13, 10090 Villarbasse, Torino, ITALY)

CORNFLAKES - "Whispering A Tango To A Teddy Bear" 12"

A typical Euro take on pop-punk. This band has done good things in the past, but none of these 5 songs rate with their best stuff. Still a fair effort from a consistent band. (MC)
(B-Core, Apt. Correus 35.221, 08080 Barcelona, SPAIN)

JEFF DAHL - "Satisfaction/Now I Wanna Be Your Dog"

Though interesting, DAHL's cover of the STONES' chestnut, his first ever recording (made in '76) is strictly for fans, a 4-track demo that seems a bit laid back by his usual kick-ass standards. And while the demo on the flip (recorded in '81) may not do justice to the STOOGES' classic, there's a simplicity in DAHL's version that makes for agreeable enough listening. (SS)
(Ultra-Under Records)

DAMPADING - s/t EP

Kinda droney music that reminds me of NUISANCE. The vocals are real distorted. It feels like I walked into a baked jam session, and that I'm the one who doesn't get it cuz I'm not baked. (KG)
(Decoder Ring Records, 3628 Park St #33, Jacksonville, FL 32205)

DATE BAIT - "We Are Going to Eat You/I Wanna Hold Your Hand"

I'm going to keep this simple. The a-side sounds like "The Monster Mash", a song I hated even as a small child, and the b-side is a horrible, slowed-down take on one of the most overplayed songs in all of recorded history. Spare me, please. (JR)
(Pure Vinyl, Sandgasse 8b, A-4020 Linz, AUSTRIA)

DEAD END KIDS - "Punk In Public" EP

Hailing from Lady Lake, FL (huh?) these kids whip out some swell melodic punk, with personal-type lyrics. Their "drunk" side is by far the better of the two, with its spazzy Eighties sound. This could be on a "We Got Party" thing. Solid first release. (LD)
(BP Records, PO Box 480391, Denver, CO 80248-0931)

DICK JUSTICE - "Don't Remember" EP

. Sounds to me like the soundtrack for some emo-kid's college film. The music is pretty good, straightforward three chord punk rock, but the vocals sound somewhere between '70s hard rock and '80s alternative rock. My problem is it's catchy, so I keep changing my mind. Though the b-side sucks. (CK)
(Thick Records, 1013 W Webster #7, Chicago, IL 60614)

MUSIC REVIEWS

DING - "It's 97% Genuine, Your Feeling Of Being Watched" EP

Loose punk with a hardcore rawness that is thrown off a bit with some experimental song structure. The songs and music are diverse and although at times it's a little hard to follow, they still manage to come up with some rather good songs ("Human Dogs" being their best song musically). The down side is that the production is pretty distant sounding. Some of this stuff reminds me of the more abrasive MOSS ICON stuff. A big positive is that this record brings together an overall intelligence with a healthy injection of silliness and the songs aren't too long. (MK)
(Chumpire, PO Box 680, Conneaut Lake, PA 16316-0608)

DIRT CLOD FIGHT/F.H. HILL CO. - split EP

DIRT CLOD FIGHT cover THE WHO's "Boris The Spider" and an ATOMIC 61 song. Both are done in that heavy style that brings to mind the MELVINS. F.H. HILL CO.'s first tune is fast and melodic while the second is slower with some jazzy style parts. (MM)
(Truk Records, 1930 Placenta Ave. B2, Costa Mesa, CA 92626)

DISTURB/DESTROY - split EP

M.C.R. teams up another U.S./Japanese crustfest. DESTROY get out with three much like everything they've done - fast, fast, fast (and one a C.O.C. cover!). These songs were among the 'bonus tracks' on the recent Sound Pollution CD. DISTURB from Himeji City (no city comp yet?!) bust out with three more songs of everything Japanese hardcore has become known for. As Neil recently remarked to me, "It's getting hard to think of good ways to say 'fast hardcore'"!! (TM)
(M.C.R. Records c/o Sound Pollution, PO Box 17742, Covington, KY 41017)

DOBLE FUERZA - "Pibes De Barrio" CD

What you have here is a bunch of guys from (as far as I can tell) Argentina that play good oi along the lines of THE COCKNEY REJECTS or THE BUSINESS but sung in Spanish. Subject matter ranges from soccer, to being from the streets, to some stinky guy named Tito. Thirteen songs, cool singalongs, and good production make this worth checking out. Oh yeah, the song "Tito, el Apestoso" made me wanna grab a bottle of sangria and dance around the room. (RM)
(c/o All Ages Records, Malabia 2344 10-B, (1425) Capital, ARGENTINA)

DODGE DART - "Something In My Eye" EP

The A side here is in an MTX vein, though not as good, and real short. The 2 songs on the flip are dated sounding, like 1980 punk/new wave. Good if you like that kind of thing. (MC)
(Truk Records, 1930 Placentia Ave. #B2, Costa Mesa, CA 92627)

DRILLER KILLER - "L.I.F.E." EP

Hard and heavy DIS-core from Sweden, featuring members of ANTI-CIMEX, BLACK UNIFORMS, and MODERAT LIKVIDATION. Four songs in all, two being covers of ANTI-CIMEX and MODERAT LIKVIDATION, and one, "Food For Worms" taken from their "Total Fucking Hate" disc. (MA)
(Distortion Records, Box 129, 40111 Gbg, SWEDEN)

THE EARTHLINGS - "Dr. Drink" EP

Alright. Here's something interesting. Fucked up, distorted guitars and lazy, bratty vocals. One song's lyrics mostly consist of "yeahs", a "no" and a "maybe". Sounds like they're probably bored most of the time, but in a good way. (CK)
(Humpin' In The Back Room, PO Box 942, Waterford, ON, N0E 1Y0, CANADA)

ELEVEN THIRTY-FOUR - "Nothing" EP

Visualize chugga-chugga post straight-edge from SoCal with angry, shouted vocals. Sound familiar? Well, it is...very. That whole '90s sXe sound. They sport four songs here, all with moshy tempos and one word titles. Not that they sound all that bad. In fact, they seem to hone their style down extra tight and mean. If that's your bag, you'll probably want to get this. (BG)
(Ammunition Records, PO Box 461, Bellflower, CA 90707)

EMILY'S SASSY LIME - "Desperate, Scared, But Social" LP

At first listen, I thought this was going to be another "typical" Kill Rock Stars project (if there is such a thing); you know, kind of a crude SONIC YOUTH sound. But after playing it a couple of times I really dug it, and there's nothing typical about it. The combination of the softly-mixed vocals with the harsh lyrics is really good, and the slightly off-tempo singing with drony bass and drums is really good, too. The song titles don't seem to go with the songs in order, but the third song on the B side is a great SPIDER BABIES kind of instrumental, although, of course, totally different. Some songs are kind of like PEE CHEES, too, but this band is playing something different and spooky. Yay! (GS)
(Kill Rock Stars, 120 State Ave. NE, Olympia, WA 98501)

ETHNIC CLEANSING - "Hitler Was Right (More Dead Jews)" EP

At first I thought this could be a very sick joke when I saw the cover, but after reading the lyrics, and actually listening to the Tom Metzger intro (who actually talks about the band) I realized this is the real deal..... Nazi Hardcore. Very reminiscent of a band called WHITE PRIDE from the early 80's who had lyrics that could offend anybody, ETHNIC CLEANSING have taken it even one step further. Everything about this record is *ultra* offensive and disturbing: the lyrics, the labels (one side features an OJ Simpson/ape caricature wielding a knife), and especially the Hitler surrounded by dead Jews cover art. The lyrics are obviously dumb and very racist; check out some of this genius poetry from a song called "The Real Hardcore": "When niggers and faggots are in the pit, Maximum Rock N Roll supports this crap, Says sucking dicks where it's at." (EY)
(PO Box 4851, Calabasas, CA 91372-8451)

MUSIC REVIEWS

EVERREADY - "Kalifornia" EP

This ain't new, just a repressing on a different label. All 4 songs are somewhat boring and unimaginative. If you missed this first time around you might want to miss it again. (MC)
(Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)

EVERREADY - "County Transit System" EP

These guys have never done much for me, may be part of my "generic pop punk overkill" hangup. Stuff along the ways of CRIMPSHRINE/SCREECHING WEASEL. Not bad by any means, but nothing special either. (RL)
(Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)

F.H. HILL CO./4 - split EP

Both bands have a similar style but it's an unusual one. Heavy influences from NATION OF ULYSSES and even a bit of DRIVE LIKE JEHU. The songs are catchy and short though. Pretty good stuff that grew on me as I listened to it more. The F.H. HILL side is marginally better though. Two songs total. (FR)
(Girth Mailorder, PO Box 11942, Costa Mesa, CA 92627)

FAROUTSKI - "Face It" EP

Melodic Belgian punk with a weird baby-piss-yellow cloth cover. The best song "Face It" has a young back-up singer that rivals early RED KROSS with that pre-pubescent voice. It's a fast, fun plate of 'core. Kool. (AI)
(Rocklab, 31-B, 8554 SD Zwevegem, BELGIUM)

THE FELLS - "I Don't Need You/ I Just Wanna Go Back to Sleep"

No, I've never heard a FELLS record before this new 45, and as it stands they've only half justified their existence to me. "I Don't Need You" is the big hit here - it's solid, rough punk rock with good, throwaway lyrics and the token '60s influence - sort of like a less frantic DRAGS. I don't know what happened to the band by side two, but it sounds like they only had enough energy to sustain themselves through one song. Avoid the b-side and you won't feel shortchanged. (JR)
(Bag of Hammers, PO Box 928, Seattle, WA 98111)

FIELDTREE - "Limb" EP

This is a damn good 7". Try to imagine a band like ANGEL HAIR slowed down and under the influence of a BIG BLACK bass sound à la "Kerosene." Really neat off-kilter bits add even more creativity when you least expect it. Two very good songs. (KG)
($3 ppd: Lonely Kid Records, PO Box 401281, Redford, MI 48240)

FIFI & THE MACH III - "1976" CD

This being the third record by this band I've reviewed, I don't think I can come up with anything new and clever to say. Garage rock with female vocals in a STOOGES vein, in fact they cover a STOOGES song on this. Includes remixes of some songs from previously released EPs. (CK)
(1+2 Records, Gloria Hatsuho 601, Nishi-shinjuku 7-6-5, Shinjuku-ku, Tokyo 160, JAPAN)

FIREBIRDS - 'On Special Request" EP

If you're from continental Europe and insist on playing rave-up '60's garage, may I request that you try playing like these guys, who could smash people flat at the Purple Onion on any Saturday you like. This single features cool vocals that are both fuzzy and excited without sounding forced, and the guitars are good and loud. They even feature an organ and it didn't get that stuffy/tight-assed sound so many records generate. This band is fast and I like 'em. (RW)
(Teen Scream, PO Box 4078, EA 8901 Leeuwarden, HOLLAND)

FIVE BY NINE - "It's Groovy" EP

Melodic hardcore punk with lots of cool parts to the songs. The songs on side A remind me of classic "Machine Gun Etiquette" era DAMNED. The other side has 2 more straight ahead hardcore punk songs. Good lyrics along the personal politics line. Check it out. (MM)
($3.00 ppd: Backspin Records c/o Tom Mason, 12800 Vonn Rd. #8702, Largo, FL 34644)

FLATHEAD - "Where Are You?" EP

I could swear Kermit the Frog is singing for this band. Either that or a Vic Bondi-esque creature. So... the vocals have that slight bit of eeriness with a very masculine edge, and the music is moody and unmemorable–but might pass for something that folx into NY SE would dig. I personally have more fun brushing my teeth than listening to records that sound like this. (KG)
(Low Tech Records, 77 Avenue du Vert-Galant, 91600 Savigny, FRANCE)

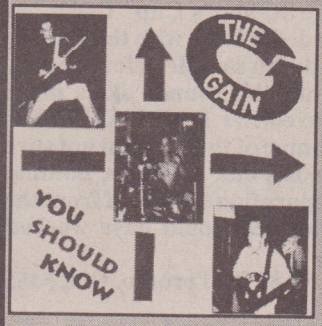
FLESH DRIVE - EP

This is a four song seven inch and the only comparison I could come up with is that it sounds similar to early JUGHEAD'S REVENGE. The singers from both bands sound very similar and this release has some metal damage like the early J.R. releases. Unfortunately the music is nowhere near as powerful and none of the songs grab your attention. Better production might have helped. (RM)
(Sell Your Soul Records, PO Box 18670, Minneapolis, MN 55418-0670)

FRIGORIA - "E.P." EP

Amok ANTI-CIMEX-styled thrash pounding, complete with totally distorted guitars and/or feedback, harshly doled vocals sung in Swedish, and classically disjointed drum rambling from Kobe, Japan????? Of all the Japanese bands on the DISCHARGE crusty-tip, this is the most on the money as I've heard yet, but there's a big difference between a one-time urgent response and copycat goofiness. That aside, this cooks big time. (KS)
(F.F.T. Label c/o Kouichiro Matsubara, 7-16-9 Tsutsuzigaoka, Tarumi-Ku, Kobe 655, JAPAN)

MUSIC REVIEWS



THE GAIN - "You Should Know" EP

Four songs, three great, one just mortal. The cover of "I Don't Mind" (BUZZCOCKS) is brilliant, and not just because it's such a cool song to begin with. These songs are simple rocking punk with elaborate vocals, reminding me of BLATZ, but just with no girls singing. "Out Of Hand" is my favorite, because I lean towards the us-against-the-world punk rock inspirational. (GS)
(Dead Beat Records, PO Box 283, Los Angeles, CA 90078)

GAME FACE - "Three To Get Ready" LP

Well this has excellent packaging, good production and sounds ok but it just didn't grab me. I think the biggest problem is that all the songs sound so similar that they run into each other and it sounds like you're listening to one continuous cut. I suppose that at times this sounds like "ALL" era DESCENDENTS but nowhere near as good. (RM)
(Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701)

GAN - "Water Powered Teenies" EP

Some English kids decided to start an American pop-punk band. Sounds just like you would expect. Mid-tempo and melodic. More like DESCENDENTS than SCREECHING WEASEL which is a good thing. Nothing stands out as great but they don't suck either. (PC)
(Vinyl Japan, Rear Yard, 281 Camden High Street, Camden Town, London NW1 7BX, ENGLAND)

GLORY STRUMMERS - "E.S.D." CD

GLORY is the operative word here. A message in your punk, something about "Drugs are bad." I don't know... I just got annoyed with how many words they rhymed containing the suffix "ion": transgres-sion, misconcep-tion, genera-tion, condemna-tion, decep-tion. Real melodic, tolerable sounding, clean and shiny punk. Not for me, but I know just who to give it to for Christmas. (RY)
(Riot/Clone Records c/o PO Box 2795, London NW10 9AY, ENGLAND)

GOAT BOY/NOTHING TO LOSE - split EP

GOAT BOY is speedy stuff in the vein of melodic hardcore of the mid-'80s. Not anthemic, per say, but on the way to that approach, with a strong politically aware stance. NOTHING TO LOSE offers a more personal slant with rockin' singalong choruses. (KG)
(Slow To Burn Records, PO Box 8386, Victoria, BC, V8W 3R9, CANADA)

GOTOHELLS - "Demolition" CD

Since the day I took this CD home for review I've listened to it at least once or twice a day. These guys could possibly be Florida's answer to The DEVIL DOGS - except every song doesn't contain the lyrics "that fucking bitch - suck my dick". This is certainly the best thing that the folks at Stiff Pole have released to date. Especially the tracks "Sedan Deville", and "Beach Drive". Blaring rock n roll. Zowee! Lose the one melodic hardcore number and "This is Not a Ska Song" and this would be perfect. (it's not like those songs are bad either, they're just not as good). Great Stuff. (LD)
(Stiff Pole Records, PO Box 20721, St. Pete, FL 33742)

GRAVEDIGGERS - "Greatest Hits Vol 2" EP

Totally cool CRAMPS-type psychobilly. Lotsa echo, hiccups, twang and attitude. Four songs, all rock. (TY)
(Damsterdiep 35a, Groningen, HOLLAND)

GUARANTEED UGLY - "The Ugly Ones/Yeah Yeah"

The latest B. Childish produced record, and the first I've heard of this band. I can't be too bored with this stuff, considering I've been enjoying ARMITAGE SHANKS records plenty recently; so I figure it must be this record that's boring me. It's too slow and there are no witty choruses to make me chuckle. It doesn't suck, but there's no justice done here, for Childish or Sympathy. (RY)
(Sympathy for the Record Industry)

GUZZLERS - "6 Bomb Tracks" CD

This French band plays basic HUMPERS-DEAD BOYS-styled barroom punk rock. I guess France being better known for wine than beer and/or hard alcohol is the reason that "flanging" effects pedals would be added to a straight-up Rock and Roll mixture - inadvertently killing the guitar sound. Otherwise these six garage punk tracks are pretty solid. (KS)
(Total Heaven, 19 Rue St. Michel, 17100 Saintes, FRANCE)

HALF LIFE/RAISED FIST - split EP

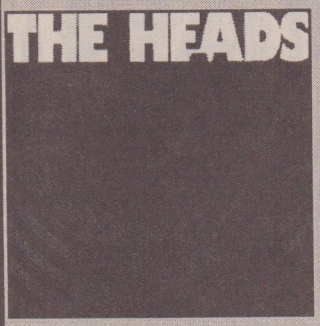
Yet another split from Japan's HALF LIFE. This time they've weeded out any remaining wimpiness and concentrated on the guitar fueled straight edge sound. Maybe it's just the recording but they never manage to get heavy enough to be a true contender. RAISED FIST quicken the pace with a much more aggro style. Slight hints of modern SE mixed with old 7SECONDSish HC. Loud, hard, and fast. Let's hear it for the kids! (NN)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, JAPAN)

HANNIBAL THE CANNIBAL/ TRIGGERS - split EP

Listening to HANNIBAL THE CANNIBAL, I was reminded of the amazing melodic hardcore band KINA, who sound much like an Italian SNUFF. The extended, metallic, quick-picking guitar solos take a little getting used to but nonetheless, their fast, heavy music is fantastic. The singer has a strong voice that is at the same time gruff and clear. The TRIGGERS songs are heartfelt and slower, more like ballads. Overall, a really fine release by these two Italian bands. (JH)
(Circus Blu Bus, Via Consolata 5, 11100 Aosta, ITALY)

MUSIC REVIEWS

HAAS - "Leise Rieselt Der Schnee" CD/EP
Rocking punk stuff from this longtime band, making fun of Christmas. I don't speak German so I can't tell you if it's funny or not, but I'm sure that classic German sense of humor permeates this disc. (MM)
(Hass Productions, no address)



HEADS - "Television" EP
Pretty generic MUDHONEY-esque, hair-wagging cum Detroit/1st generation grunge-iod wank. Actually add some deadpan LEATHER NUNish vocals and overtones to the mix and and what does all that add up to: something that's a little too derivative? Whadda ya think? (HD)
(Headhunter/Cargo, 4901-906 Morena Blvd, San Diego, CA 92117-3432)

HELLCHILD - "In Words, For Words" CD
One of Japan's premiere death bands growls it up for a weird assortment of covers and one original. Death metal versions of ATTITUDE ADJUSTMENT, KISS, NAPALM DEATH, and, of course, DISCHARGE that barely sound like the originals. It's great to see someone actually putting their own twist on a classic instead of just doing it straight. (NN)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, JAPAN)

THE HENTCHMEN - "Campus Party" LP
The Kings of Dee-Troyt frat rock now have an LP. This is a good record, even if it gets a little monotonous. From the "we don't need a bass player" school of rock n' roll, THE HENTCHMEN actually don't...their full blast combination of organ, guitar, and drums (with a little harmonica thrown in) makes for a well-rounded sound. These guys are also great live, but only for the first 15 songs or so. Unfortunately, some bizarro/unique work ethic causes Detroit bands to get on stage and then stay there, sometimes for hours, while people fall asleep all over the place or else drift off towards the door and lurk out mid-set. THE DEMOLITION DOLL RODS and THE MONARCHS are the other culprits in these amazing displays of inability to relinquish the stage. God have mercy on those bands unlucky enough to have to go on after such marathons. (CH)
(Norton Records, Box 646 Cooper Stn., New York NY 10003)

HI-STANDARD - "California Dreamin'" EP
HI-STANDARD, like a lot of other Japanese bands, seem to be influenced more than a little by SNUFF. Thrashy pop with non-wuss vocals and a whole lot of energy. The cover of "California Dreamin'" isn't brilliant but it's a whole lotta fun. The other two songs are SNUFFy as can be—that means they're good, okay? I guess I don't hate *all* Fat Wreck bands. (PC)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

HOCKEY TEETH - "Smells Like Stanley's Cup" CD
By the numbers melodic hardcore here, with the distinction of flat, off key singing and a dumb sample before practically every song. At its high points, this sounds like a more metallic UNIFORM CHOICE or earlier DAG NASTY but with 16 too-long songs over the course of this CD I'm not sure those high points are worth seeking out. Actually, nothing here is bad, it's just that a bit of separating the wheat from the chaff and the inclusion of a lyric sheet could have worked wonders for this release. (AM)
(Outcast Records, 689 Queen St W #178, Toronto, ON, M6J 1E6, CANADA)

HOME GROWN - "That's Business" CD
A foursome of SoCal bratty "dudes" with a fair amount of frat-boy like cockiness and collegiate/suburban goofball *schticts* doing everything from DESCENDENTS like sensitive guy pop-punk to whitepunk-with-metal tendencies-ska to NOFX like punk, and doing it all quite well. Losta chops, tightness and pop smarts displayed here for a bunch of yahoos which leads me to believe that there's something else lurking here besides just unselfconscious neighbourhood punk rock. Fairly professional and produced sheen here despite the "see how we're just a goofy buncha punks" persona they seem bent on ramming down our collective throats. Seeing how the big time's just around the corner for these guys, perhaps the answer to all this can be gleamed from their CD title. (HD)
(Liberation, 6633 Paseo Del Norte, Anaheim, CA 92807)

HUASIPUNGO - "Tiempos De Miseria Y Lucha" EP
Straightforward thrash (and one Oi! song) with aggressive Spanish vocals. Way higher quality than previous releases, this is pretty rad. Also comes with a fat package of information, addresses, lyric translations and explanations, the works. A lot of effort went into this DIY product. (AM)
(Discos Sanjuanito, 80-50 Baxter Ave #125, Elmhurst, NY 11373)

THE HYPNOMEN - "The Urge" EP.
Finnish band doing MAN...OR ASTRO-MAN style instros; two of the three songs have a non-stop tremolo guitar sound that may evoke non-stop chugging of spaceship engines to some but just got on my nerves. (DD)
(Demolition Derby c/o Kris Verreth, Tervuursesteenweg 1H, 1820 Perk, BELGIUM)

IGNITE - "Call On My Brothers" CD
This is the latest LP on disc with one extra track, a remake of UNIFORM CHOICE's "Screaming For Change" that comes approximately 12:15 after the last song, "Man Against Man". Like I said in issue #150, this stuff is great, new singer, and these guys sound more and more like UNIFORM CHOICE, except with more rhythm. This will surely be regarded as a classic in years to come. (MA)
(Conversion Records, PO Box 5213, Huntington Beach, CA 92615)

MUSIC REVIEWS

ICE NINE - "Redeemer" EP

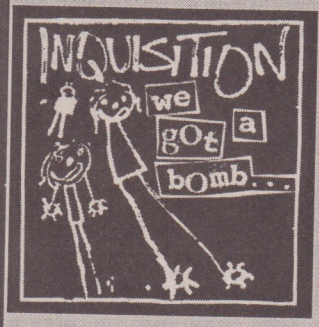
Wow. My introduction to ICE NINE was certainly an eye opener. Still amazed. Just listened to this about four times in a row—think the thing that grabs me here where others fail is their mastery of pace. It's gotta be fast or I won't bother with it, but here is a band who can mix that up with some of the most inventive slower breaks around. Definitely a head turner—wish there were lyrics, as I'm even curious about what they're saying. (TM)
(OR Records, PO Box 30310, Indianapolis, IN 46230)

IMPACT/D.U.S.K. - split EP

Yet another great Italian release this month. The IMPACT side (yes, the early '80s band is back) really grabbed me by the neck and pulled me in. Since the lyrics are in Italian I have no idea about the specifics, but the power and feeling comes through 100%. Hard and tuneful punk that doesn't make you think of a thousand other bands. D.U.S.K., on the other hand, sound a whole helluva lot like later SCREAM, with just a pinch of BAD BRAINS thrown in for good measure, coming across competent and energetic. Go ahead, check it out. (BG)
(Circus, Via Consolata 5, 11100 Aosta, ITALY)

THE INHALANTS - LP

While I find their record cover a little pretentious (solid black with only the band name in white), I find their record tolerable, if not good. Catchy, jangly, pop punk, which I personally like, but a little wimpy, lacking that edge that could make it truly impressive. Some songs are very good, but they would benefit from turning up the distortion on the guitars, yelling a little more, and singing a little less. Still, I'll probably buy it. (KK)
(Estrus Records, PO Box 2125, Bellingham, WA 98227)



INQUISITION/KILARA - split EP

The INQUISITION side on this really rocks in a powerful, intense, FUEL meets CRIMPSHRINE meets AVAIL way, just really catchy with upbeat, inspirational lyrics. Wish there was more than one song. KILARA, on the other hand, are power mosh metal, well produced but not that great. Get this for the first side, or just wait for their LP! (AM)
(Pop A Wheelie Records, PO Box 6337, Gulf Breeze, FL 32561)

THE IN-SEKT/LIGHTING BEAT MAN - split EP

THE IN-SEKT are wannabe MORLOCKS. Dude...try harder to sing like Leighton. The B side steals this single. Aside from the intro, the LIGHTNING BEAT MAN are heavier than the STOOGES, just vocals and a fuzzed out guitar, no drums or bass. A great and scary song. (EC)
(Demolition Derby c/o Kris Vereth, Tervuusesteenweg 1H, 1820 Perk, BELGIUM)

J CHURCH - "Your Shirt" EP

These 3 songs from the "Arbor Vitae" sessions were recorded in England with Frankie Stubbs of LEATHERFACE. "Your Shirt" is a rhythmic rocker with Julie from WAT TYLER on backing vocals. "I Would For You" and "Transvestite Show" are excellent as well. These guys have put out a lot of stuff lately but all of it rocks, so if you like the "Churchies" (as they're called in the UK) pick this up. (MM)
(Honey Bear Records, PO Box 460346, San Francisco, CA 94146)

J CHURCH - "Analysis, Yes, Very Nice" CD

A diverse six song CD EP by these local icons. Some pop punk rock, including a cover of CIRCLE JERKS "Beverly Hills", a cool "Flip Your Wig" rip-off, an AmRep type fuzzed out dittie, and a pop song. The usual cool riffs and cool tunes. A fine addition to the J CHURCH catalog. (RL)
(Allied, PO Box 460683, San Francisco, CA 94146)

J CHURCH/SERPICO - split EP

One of the most prolific bands ever, J CHURCH, cranks out three more tunes on this split. The first two are upbeat, poppy and more importantly short and to the point numbers that will have you humming along in no time. They slow things down an bit on the third song but that doesn't put a damper on things because it's a good tune. On the flip SERPICO offer up a single cut and I must admit that I'm impressed. The singer has a really good voice and the music is tightly played pop with cool breaks and accents. If you like it poppy and somewhat sappy then this is for you. (RM)
(Deadbeat Records, PO Box 283, Los Angeles, CA 90078)

JESUS CHRIST SUPERFLY - "Texas Toast" CD

Here we've got a few Texas boys cutting a pop-punk CD in a kind of riff-less SICKO mode. I plowed through all 14 tracks on this and the best songs are the faster ones, so you end up with 5 or 6 keepers. A certain sameness pervades most of the tunes except for 40-second cover of 'Lights Out' by the ANGRY SAMOANS. For some reason they brought in Scooter from 'The Muppet Show' to do vocals on the song 'Sob Story', which is my favorite bit on here. (RW)
(No Lie, 2118 Gaudalupe, Austin, TX 78705)

JIMMY KEITH & HIS SHOCKY HORRORS - "I Love Girls/Born By A Travelin Wife"

Two songs don't seem to give a total impression of this German band. There's a straight forward rock and roll song, sung in an English sounding accent, and the B-side is a mock-hillbilly tune, with real American hick vocals (how'd they do that!!!). The faux cowpoke thing does nothing good for me, but I like the other fine, it's sort of '70s Brit-rockish. (RY)
(Ultra Under Records, PO Box 1867, Cave Creek, AZ 85331)

MUSIC REVIEWS

JOHNNY ONE NOTE/AYA - split EP

Well both of these bands sound a lot like SICKO (AYA so much so that it's kinda scary). AYA turns in two fast songs and one slower tune about being in love. All of which have whiny vocals and lots of melody. JOHNNY ONE NOTE checks in with three fast numbers with not so whiny vocals but lots of melody as well. Fans of SICKO, THE BOLLWEEVILS, etc... should give this a listen. (RM)
(Illing Records, PO Box 1489, Beecher, IL 60401)

THE KINDRED - "Bomb Up The Town" CD

A rawer sounding KINDRED here. Recording live in the studio works just fine here. A little less mod and a bit more punk. Old school punk a la YOUTH BRIGADE mixed with early raw JAM. A very strong full-length following a couple so-so singles. (RL)
(G.I., PO Box 6948, San Jose, CA 95150)

THE LARRY BRRRDS - "Rushville" EP

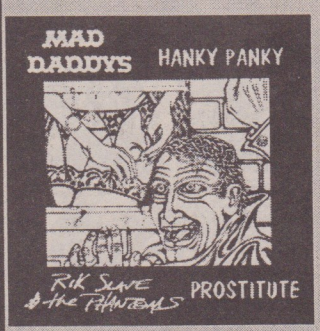
I love this record. It is a rough four song collection of yelling male vocals, fast and with a PINK LINCOLNS or J-CHURCH sound, and lyrics like the conclusion parts of *Cometbus* stories. Sometimes kind of sad but sometimes the punks take over and run the town. Fuck yeah! (GS)
(Rhetoric Records, PO Box 82, Madison, WI 53701)

M BLANKET - Safety" EP

Hey- this is a really cool 7". It's a great mix of one slow ballady number, a great hardcore number which manages to incorporate saxophones brilliantly, and some others which are kind of vaguely JAWBREAKERish. It might be the neat shredded-larynx vocals. Probably the best vinyl I reviewed this month. This I like. (LD)
($4.00 ppd: Slow To Burn, PO Box 8386, Victoria, BC, V8W 3R9, CANADA)

MAD DADDYS/TRASH MAVERICKS - split 45

The DADDYS believe in reverb, and lots of it, and (as you might imagine from their name), they have a definite CRAMPS fixation on a decent slow ballad. The MAVERICKS have only a touch of retro, and their slowish tune is more in a kick-ass, Texas beer-bar mode (not that I've ever been to Texas, much less a beer-bar, but you get the idea). Listenable. (SS)
(WM Records, PO Box 68, Garwood, NJ 07027)



MAD DADDYS/RIK SLAVE & THE PHANTOMS - split EP

The MD's drum up some heavy, slow drawling rock thing. The song has that sassy, sexy, stripper-music sound & is aptly named "Hanky Panky". RIK SLAVE's trashy "Prostitute" (do you pick up on a theme here?) is not so heavy, but has some interesting guitar shit going on. (AI)
(Pure Vinyl c/o Fluch Gerhard, Sandgasse 8b, A-4020 Linz, AUSTRIA)

THE MAKERS - "Music To Suffer By" EP

The smartest-dressed assholes in town are back with another single full of piss and vinegar. They do the '66-stomp-thing with full sneer locked in place and get the dirty job done. All three songs are fast and simple so every moron can flail 'round the record player doing The Hop or The Geek or whatever. The cover is really snazzy too. Why does it play at 33?...it's only, like, four minutes long. (RW)
(Estrus, PO Box 2125, Bellingham, WA 98227)

MCRACKINS - "Planet Of The Eggs" CD

The MCRACKINS are back with more of their excellent brand of fast melodic pop punk. These song are really well written with tons of hooks that stick in your head. They do a cool cover of KISS's "I Was Made For Loving You" as the hidden track on here. I wish they'd get rid of that egg and dog gimmick because this music could stand on its own. (MM)
(Stiff Pole Records, PO Box 20721, St. Pete, FL 33742)

MICKEY AND THE BIGMOUTHS - "A 40 And An Attitude" EP

A damn solid hardcore record from Petaluma, California. It's frantic paced and hard hitting shit. Good lyrics about racism, misogyny, government oppression, police brutality and killing hippies. Probably some of the more intelligent songs written by beer drinkers. "A time will come when the people under your feet will join as one...if you haven't changed by then you'll be sucking on a gun". If you are a PROCESS or OPPRESSED LOGIC fan you know these guys already. Straight from the Phoenix Theater: The thinking man's drunkards; MICKEY AND THE BIGMOUTHS. (BR)
($3 ppd: Laid Off Records, PO Box 2843, Petaluma, CA 94953)

MISERY - "Filth Of Mankind" video

Live footage filmed at 5 locations. The sound is pretty good at all the venues and you usually get a fairly good look at the stage (not that it matters because the band doesn't do much in the way of moving around). In between each song there's clips of punks showing off their tongue piercings, drinking, puking, getting high, pissing, discussing their genitalia, showing off their drug money, fucking inflatable sheep, and eating turkey. At first it reminded me of some kinda Hard Copy punk rock exposé, then it just got depressing. (NN)
(MCR, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

MONDO TOPLESS - "I Want To/Real Gone Girl"

Interésting combo, two OK songs I guess. Too- polished garage Punk. The B side is too DOORS for me, though, and I never liked THE DOORS, ever. (EC)
(Worrybird Disk, PO Box 95485, Atlanta, GA 30347)

MUSIC REVIEWS

MORBID LIFE SOCIETY - "Herbspiration" EP

If you get past the pathetic stoner allegiances, this is actually a good record... I should have known 625 would throw up quality. This is a vinyl release of MLS's 1991 demo, and I'd say this band should have made it to wax sooner. 4 songs of above average metallic thrash from the West Bay. (AM)
(625 Productions, PO Box 1239, Menlo Park, CA 94026-1239)

MULLIGAN STU - "Trailer Park Kings" EP

Pop punk that sounds just like SCREECHING WEASEL. OK but nothing great. The ever popular generic vein. (RL)
(Rhetoric Records, PO Box 82, Madison, WI 53701)

THE NEANDERTHALS - "Arula-Mata-Gali/Girl And A Hot Rod"

Absolutely brilliant, "Arutamatagali" is a great tune, totally demented, like a Herbie movie or something. The B side is like a Bewitched episode with Endora in go-go boots. (EC)
(Spinout Records, 4402 Soper Ave, Nashville, TN 37204)

NO CONSENT - "Nowhere To Hide" LP

These guys used to hang around Cell 63 (a short lived SoCal. punk venue) a few summers back, bugging bands to let them do a few songs with their equipment. I was in one of those bands and you gotta like their enthusiasm (or hate their nerve depending on your mood). Anyways, decent old school SoCal punk a la SOCIAL DISTORTION and SHATTERED FAITH. Good production, mid tempo anthems. A good record, I just hope they finally have their own equipment. (RL)
(Stiff Pole Records, PO Box 20721, St. Pete, FL 33742)

NO MEANS NO - "The Worldhood Of The World (As Such)" LP

I take it that the rumors of this band's breakup have been greatly exaggerated. It looks like that the band's been paired down to the Wright Bros. rhythm section (with guests maybe?) and while the convoluted riffing and copious wordplay are intact, the guitar grit seems somewhat reduced too (though there are guitar parts). As it were, this is not too different in aim and scope from their other releases. Fans would still swoon, I'm sure. (HD)
(Alternative Tentacles, PO Box 419092, San Francisco, CA 94141)

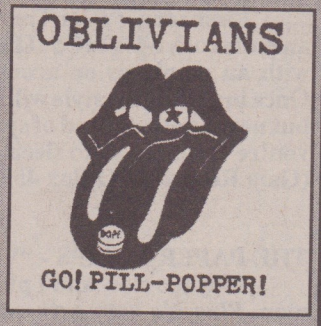
NO MOTIV - "Problems" EP

There is an energy to bands like this that seems to elude most older, more matured bands. This record has a fresh feeling to it which is probably due in part to the fact that the average age of the band members is 15. With up beat poppish SoCal hardcore/punk, these guys remind me a little of an early version of THE OFFSPRING, the exception being that NO MOTIV fucking kicks the above mentioned rock band's haggard old asses all over the place (I wouldn't be surprised if they could take them in a fist fight!). Burned Out "Old Schooler's" beware - the youth are restless. (MK)
(It's Alive Records, 900 Azalea St., Oxnard, CA 93030)

NOMADS - "Made In Japan" CD

Upon hearing their last 7" (which I enjoyed quite a bit), M. Lucas remarked, "Eeeew, it's so metal!!!". Well, to me - if it rocks, and I like it (pretty reasonable criteria, I think), some degree of metallia is perfectly acceptable. This does inspire a tad of headbangin', but it reminds me more of a sloppier LAZY COWGIRLS. RAMONES type guitar, but vocally more gruff. You get the long wah-wah guitar solos and slow spots because it's live, but the recording is good and I never got bored. (RY)
(1+2 Records, Gloria Hatshuo 601, Nishi-shinjuku 7-6-5, Shinjuku-ku, Tokyo 160, JAPAN)

OBLIVIANS - "Go! Pill Popper!" EP

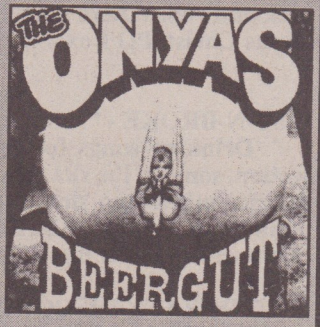


This has gotta be a joke, right? This band started out alright...but now it's just fucking noise!!! Actually it's a pretty big burn!!! If anyone can honestly say that they throw this kinda stuff on and get an energy surge.....fuck man, they must have got nothing but the Estrus catalog in their collections and Mike LaVella's cock in their mouth. I can honestly say that everything the RIP OFFS ever did was a "rip off", get it? In that case, THE OBLIVIANS must be laughing in their beer whilst the whole world is falling fer the scam. Next phase: banging on Coke bottles and throwing lead pipes down the stairs....but even that's been done to death. (SW)
(Drug Racer, PO Box 2814, Athens, GA 30612-0814)

OLTRETORRENTE - "Risiko Beat" EP

I guess even the most jaded reviewer can be taken by surprise occasionally. OLTRETORRENTE have a very hardcore (in the Revelation sense of the word) -looking sleeve, but the music is another story altogether. "Viva Zapata Viva il Selo" is a peppy, perky ska/"banda" hybrid that I certainly wasn't expecting. The rest of the tracks are more in the modern-day HC mode - not bad, though I certainly don't know what they're singing about. Consider it a change of pace. (JR)
(Colla Roberto, Via Visconti #9, 43100 Parma, ITALY)

THE ONYAS - "Beer Gut/Run Amok"



One look at the cover and I knew these guys were all about class. After all, it's not many bands that will put a picture a big, fat, ugly mother-fucking tattooed stomach on their pic sleeve - and these guys even through in a cigarette in the guy's belly-button (navel). Then, as if that's not already enough, we get a shot of the guys lard-ridden, hairy, and yes - tattooed, rear on the back of the sleeve. Musically, these guys kick out some pretty high-quality melodic punk rock with a sincerity and urgency that inspires another listen. Comparisons to THE SAINTS in their bio are not totally inaccurate. You'd be an absolute fool to miss this one. (KK)
(Au-go-go Records, AUSTRALIA)

MUSIC REVIEWS

ONE GOOD EYE - "Don't Hurt Me Now!" EP

Strange combo of "dark" pop punk inside a totally cheesy "pirate" drawing sleeve (huh?). Four songs with a big crunchy guitar sound and certain, uh...vocal phrasing tendencies that bring to mind a certain short, muscular horror fan (though not quite as *basso profundo*). To be quite blunt, lets say that these guys probably wanted to sound like the MISFITS but ended up more like the GROOVIE GHOULIES which ain't all that bad of a thing. Decent stuff with the best tune being "Tow The Line". (HD).
(Drugstore, PO Box 1341, Denver, CO 80201-1341)

THE PAJAMAS - 10"

First song, "PJ's Theme", sounds promising similar to an indie rock STATICS. Then it digresses more into indie rock with an emphasis on acoustic guitars and nice pop vocals. Once in a while the style will alter to distorted guitars or vocals, but never both. It kind of spaces me out. Nice to listen to when you're trying to go to sleep. (CK)
(Gaia Records, PO Box 455, Hermosa Beach, CA 90254)

THE PAPER TULIPS - "Vitamin C/Gomper"

Way too slow and I played this on 45 when it says 33 1/3, man. Plus it's very arty, monotonous and lacks any type of energy whatsoever. (CK)
(Truk Records, 1930 Placentia Ave #B2, Costa Mesa, CA 92627)

PINK LINCOLNS - "Back From The Pink Room" CD

This is a re-issue of their '87 LP on CD. To tell the truth, I was never very familiar with their music, for some reason expecting them to sound like another third rate SCREECHING WEASEL. Instead I got something a lot more intelligent and original. A good mix of early '80s hardcore and all that poppy crap that everybody seems to love now. Witty and energetic. Stands up well to the test of time. (BG)
(Stiff Pole Records, PO Box 20721, St Pete, FL 33742)

PIPE - "6 Days Till Bellus" CD

An average band doing the average thing. Nothing stands tall on this disc. Just more of that crunchy guitar stuff. Some distorto thrown in for flavor. The drummer seems to be in charge with his mid-tempo beats. Pack 13 songs on the release, just another fish in the polluted sea of indy, punk, nice boy rock and roll. Where's the Beef? (SM)
(Jesus Christ, PO Box 4971, Chapel Hill, NC 27515)

PIST-N-BROKE - "American Drinking Songs" 12"

Drinking songs for the kids. Blow me with the horn section, some of the ska riffs are good but most of this record drags. A mid tempo, slow drinking band. Just another average punk band. I'd rather be fishing. (SM)
(Vulture Rock, PO Box 40687, Albuquerque, NM 87196)

PLUTOCRACY/DISCORDANCE AXIS - split EP

PLUTOCRACY play their own unique (not so unique?) blend of interstellar noise and sonic dude thrash. Take it as you like, but hope they don't take themselves too seriously. DISCORDANCE AXIS are a bit more interesting, opting to dispose of the hindrance of songs all together. The lyrics go right over my head but they sure are scary! (MK)
(Slap A Ham, Po Box 420843, San Francisco, CA 94142 -0806)

POISON IDEA - "You're Choice Live Series" LP

Looking at the other artists featured in their catalog, this is *the* only choice I'd make in this series of live LP's. If you're not familiar with P.I.'s penchant for full tilt angry hardcore, than your favorite band must be TIGER TRAP! Excellent live recording fully captures the brutality that was POISON IDEA from the '93 "Feel the Darkness" era. My only gripe was the selection of tunes, no "Laughing Boy" or "Just to Get Away" but included are some classics like "A.A.", "Hangover Heartattack", plus hilarious covers of "Blitzkreig Bop" and "Come Ass You Are". A good LP for fans. (EY)
(Your Choice Records, Tobby Holzinger, Mittelgasse 7, D-55268 Nieder-Olm, GERMANY)

POISON 13 - 2xEP

At the time, these Texans were the blues rage. This package should close the chapter on this band. Their music has not stood the test of time with me. Now I was a big fan of Texas blues, but who needs this later day post punk blues when you can have the real thing. JACK O' FIRE are the teachers of old school blues. And I'm a student of the Lions of Conspiracy. As far as POISON 13 goes, you would of had to have been there. The package is grade A, a super nice gate fold, pop up center and color wax. Cool stuff from the kings of Texas. (SM)
(Estrus, PO Box 2125, Bellingham, WA 98227)

THE PRIMATE 5/THE STATICS - split EP

These are two bands that I sorely wish would come South and play. There are scads of folks this side of the Smith River who really need to see either, or both, of these groups. THE STATICS are everyone's favorite underage Seattle threesome. You get a swell original ("I Hate Everyone") and a ZEROS cover ("Wimp"). THE PRIMATE 5 blow the prehensile tails off all the other simian-mask wearing garage bands around these days (and Lord knows there's a mess of them...just like that rash of Mrs. Butterworth's syrup costume wearing bands of last year). This band has kept their name, even though they are now a four-piece. Tragically, their zither player ran off and married Jane Goodall earlier in the year. (CH)
(Deadbeat Records, PO Box 283, Los Angeles, CA 90078)

PRISON - "Discipline" CD

Pretty typical macho core. It's not bad, but it's nothing which particularly stands out either. I've never liked metal, so that's probably why I'm not too into stuff like this. Power violence complete with yowling (albeit brief) guitar solos. At points this definitely rocks, but those points are for me at least, too far apart, and leave this CD lacking. Along with angst plagued, tough, young man lyrics, I simply don't relate. Cute dog on the back cover tho'. (LD)
(Lost & Found, Bünteweg 1, 30900 Wedemark, GERMANY)

MUSIC REVIEWS

QUINCY PUNX/REJECTS - split EP

Ya know me being the RANCID, GREEN DAY, listening wanker that I am, I most often miss out on fantastic acts such as the QUINCY PUNX. I mean this is a band that everybody and their brother has recommended to me, and ya know they were right, the QUINCY PUNX rule. For all I know these aren't even two of their best tunes, but let me tell you I'm gonna find out ASAP. If you haven't heard them then I suggest you to run to your local record store and find anything by these guys. The other band that shares this EP, the REJECTS are a bit more thrashier and rough. Any band that has lyrics like "La La losers from East Bay land, You'd never make it in a rock and roll band" gets much props from me. (EY)
(PO Box 75483, St. Paul, MN 55175-0483)

QUINCY PUNX/RESIN SCRAPER - split EP

These two bands make a logical pair—they both play simple hardcore with really goofy lyrics. QUINCY PUNX became famous with their great LP "We're Not Punks But We Play Them on TV". QUINCY PUNX "Nothing" stands out on this EP, a 1-minute hardcore singalong number. RESIN SCRAPER have a couple EPs out. I like their loose song "Buck Stops Here" about going to a punk rock show. (JH)
(Labyrinth Records, PO Box 7908, Chicago, IL 60680)

RADIOACTIVE TOYS - "Government Flop" EP

Six songs of straight-up basic hardcore goods from Germany with chunky riffs, bits of melody, simplistic yet pissed-off lyrics, and healthy speeding overdrive. Perhaps JUSTICE LEAGUE or early VERBAL ASSAULT are a good point of reference. (KS)
(Ben Ott, Xaniener Str. 136, 50735 Koln, GERMANY)

RAISE CAIN - "Bootleg" EP

Six years after their debut we finally get a follow up and they still rock, and rock hard. Tight and catchy hardcore with throaty vocals. Hey, what'd ya expect? They're the epitome of Japanese HC and you gotta love 'em for it. Minimalistic packaging is a bit of a drawback but the domestic price can't be beat. (NN)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

RAJOITUS - "Hardcore Attack 1995" 12"

Love it when record titles tell you what's going on. It's just that - Swedish hardcore in all it's glory - raging music done up in Swedish. One TERVEET KADET cover to kick up some memories - but no background info, lyrics or anything. Songs are good, vocals perhaps too prominent, but a healthy dose of the fuzz that defined some of this countries classics. (TM)
(Distortion Records, Box 129, 401 22 Goteborg, SWEDEN)

REBEL TRUTH - "Everybody Hates Everybody" CD

A 40 track REBEL TRUTH CD? What's next, a LOS OLVIDADOS box set? One can dream. A cool Sacramento band from the early '80s. In fact, when I was in PARIAH (pardon the shameless relic plug), we used to play with these guys. Great hardcore punk that brings a tear to my eye. Demos, 7" tracks, and a live show. Good ol' NorCal hardcore that smokes on what most bands are doin' today. "Not So Quiet" revisited. (RL)
(Grand Theft Audio, 501 W. Glenoaks Blvd #313, Glendale, CA 91202)

RECTAL PUS - "Mr. T's Nudist Colony" EP

Noise for noise's sake. 24 tracks of silly chaos with tracks like "Backflip Barf Blast '95." Joke bands seldom have the gumption to pull this stuff off but I still have to respect any band that can parody RUPTURE, SORE THROAT, and EDDY GRANT. (NN)
($3 ppd: Chaotic Noise, 1022 Summit lane NW, Roanoke, VA 24017)

RENDERED USELESS - EP

At many of its mid paced moments it sounds a bit like HUSKER DU. Other points musically have a more modern post hardcore feel. Unfortunately, this record seems a bit of a blur to me. I can't find too many well defined moments musically and lyrically that stand apart. The big positive is the booklet that comes with this record. It explains the band's motivation for playing and raises questions for us to think about what motivates our involvement in punk. (MK)
(Slow To Burn, PO Box 8386, Victoria, BC, V8W 3R9, CANADA)

REVILED - "Flying Through The Air As Though Lucifer Possessed!!!" EP

The cover showed promise by taking cheesiness to new heights. The music, however, is just plain awful. Embarrassing speedcore (now there's one you haven't heard in awhile) with a singer who just kinda talks in a funny voice. (NN)
(Last World, PO Box 626, Cumberland, MD 21501)

RHYTHM COLLISION - "Clobberer" LP

I really liked every song on this LP, but I have my favorites, still ("Freak," "Girl With The Purple Hair," "Chronopolis"). I've never seen this band play live, but I bet it's fun. This is going to sound weird, but if I had to make the MRR comparison, I would say that it sounds like CRIMPSHRINE songs, without the sloppiness (if you can imagine that...) All the energy without falling into any precut categories. Melodic but not pop, with excellent and funny lyrics and really good, fast playing and unison vocals. (GS)
(Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701)

MUSIC REVIEWS

ROT - "Intense Noise Core 1988-1991" CD

Wow - an enigma returns. I found a copy of this CD several years ago and loved it. Awesome 1000 MPH Japanese hardcore (not the Brazilian band of the same name) - fucked, distorted, and downright unintelligible. To add something to the mystery, their songs were framed by a intro that was simply a minute of classical and and outro that was a minute of a CLASH song. No addresses, although the band members names are listed. They thank only their friends and 'sex friends'. Graphics are photos of bound naked Asian women. So here I am, trying to review it, with no more information than I had years ago. Umm - if you ever see it, get it - if you ever get the info, lemme in on it! (TM)
(Discommunication Records, no address)

SHOEBOX COUPONS - "Eh" CD

19 songs in a little over 28 minutes, OK? I hope this is the new sound of the Canadian suburbs; I'll take it over RUSH anyway. You get warbly pop played at just sub-hardcore speeds and a couple of slower-paced 'girl-trouble' tunes that thankfully avoid overwrought emo territory. They pissed me off with the song 'Jock Boy", which starts off cool then slips into sarcastic(?) guitar noodling; they had a moment going there dammit! Overall it's okay...just...okay. (RW)
(125 Monmouth Dr., Kamloops, BC, V2E 1LB, CANADA)

THE SHOP CLASS SQUARES - "Gonna Build Us a Time Machine" EP

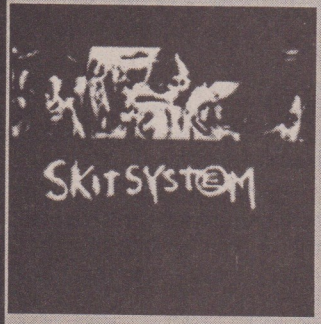
This is fucking fun! Yes Yes Yes. Kick ass garagey-core. Punk to drive fast to. Noisy as hell and tasty as heaven. (AI)
(Hell Yeah, PO Box 1975, Burbank, CA 91507)

SIDE PROJECT - "Missed It" EP

If this *is* just a side project, I'd love to hear the main band(s). These guys mix noise and insistent, ringing guitar melodies perfectly. Throw in a little off-time rhythms and you have what could be RITES OF SPRING's hyper little brother (albeit, more in spirit than sound). Lots of urgency and bloodletting. It's definitely one of the most interesting records I've gotten to review this month. Well worth searching out. (BG)
($3 ppd: Fruit Droid Records, 323 North Rockford Ave, Rockford, IL 61107)

SINDY KILLS ME - "Silver Shadow" CD

Cool Swedish girl punk. Bordering on the fuckedupness of most of the Swedish bands I'm familiar with combined with some '70s LA punk and the refreshing satisfaction of girls who can rock. Lots of screeching, anger, and all other necessary elements of punk rock. (CK)
(Beat That Records, Vastergatan 23, S-211 21 Malmo, SWEDEN)



SKIT SYSTEM - "Profithysteri" EP

Brilliant, fucking brilliant thrash. Chris Dodge will kneel to these boys. Raw aggressive and fun. Four bone crushing tunes to skin your mother by. Everything you ever needed in a grind core unit. (SM)
(Distortion Records, PO Box 129, 40122 Gothenberg, SWEDEN)

SLANT 6/THE MAKE*UP - split EP

Now this is what more '90s garage bands should sound like. These two DC bands play with all the rawness and groove that made '60s garage so infectious and rocking. They do it in an original way, too. Very punk rooted, yet not dragged down by that tag. SLANT 6 sound confident and ultra-hummable on this release (especially on their cool take on/off of "Rebel, Rebel"). THE MAKE*UP create a dense forest of fuzz that slithers, crawls, and writhes with tension, while Ian's hyper falsetto howls pierce through it all, leaving one pleasantly sated from the experience. A great suprize from a recently sagging DC scene. (BG)
(Timebomb, no address)

SLOBBER - "The Six-Million Dollar Record" EP

To be young, hardcore and gifted (well, maybe two out of three). Well, it's certainly... energetic, and even if the songs aren't especially catchy, you could manage to sing along with "Have No Fear" ("...of ice cold beer"). I guess hardcore completists will want it. (DD)
(PO Box 610111, Redwood City, CA 94061-0111)

SLURR - "No Jon" EP

Fairly catchy pop-punk a la GAMEFACE. The graphics are nice and the vibe is sincere. Good sounds are coming out of Wisconsin of late. (BG)
(Shangri-la Records, 1454 Fond Du Lac St., West Bend, WI 53095)

SMOG UK/SHUTDOWN - split EP

A strong split here. SMOG UK sounds just like LEATHERFACE, which is just fine by me. 3 tunes with a great throat-ee voice. SHUTDOWN is more melodic but still decent on this release. Something to look for in the UK melodic punk vein. (RL)
(Suspect Device, PO Box 295, Southampton, SO16 9ZA, ENGLAND)

SNOTBOY '77/PROBLEMATICS - split EP

Both of these bands would have been at home in '77 as they are in '95. Great rockin Punk Rock (which is definitely an overused and broad term to describe our genre of music these days) that will make your life worth living again and quite possibly make you bounce off the walls and play air guitar!. I really liked the PROBLEMATICS whose killer, slower singalong "Here We Come" is better than 80% of some of that junk that gets put on those retro "Killed By Death" collections. My only gripe is that the really good SNOTBOY '77 do two cover songs! C'mon guys, you could quite possibly rule the world if you'd just write your own tunes. Instead they opt to cover the JONESES - "Pill Box" (remember the song you probably hated on the "Somebody Got Their Head Kicked In" comp.?) and the HOLLYWOOD BRATS - "Sick on You". Still, tho, this is worth getting if you're a fan of classic punk. (EY)
(Red Dawg, PO Box, 2192, Bloomington, IN 47402)

MUSIC REVIEWS

SOCIETY GANG RAPE - "No Fate" CD

Eighteen heavy DISCHARGE-influenced thrashers from this 75% all-female Swedish band, with a mix of personal-psychological-BLACK FLAG-styled lyrics and political ones. While it's fully awesome to see women Hardcore bands cropping up like SOCIETY GANG RAPE, SINK, THE GAIA, PISTOL WHIPPED, etc.- SOCIETY GANG RAPE teeter, like many current Swedish thrash bands, a little too close to speedmetal, with a heavy reliance on double bass, throaty metallic vocals and the occasional metal soloing guitar riffs. (KS)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

SOLGER - "I Hate It" EP

SOLGER were some kind of non-entity Seattle band from around 1980 that spliced some members into THE FARTZ but shit out one now legendary single that shows up on many scum-want lists. Well, this is a legit reissue of that very GERMS-like single and it's totally grunged-out teenage desperation with really 'lame' lyrics and that very special feel that makes me want to pass out in someone's driveway. Although this thing sounds like it was recorded underwater, people who have heard originals assure me this has been 'cleaned up'. I can't believe it. This is great. *Uh, buy it right fucking now!!* (RW)
(Bag Of Hammers, PO Box 928, Seattle, WA 98111)

SPEED - "...Is All We Really Need!" EP

Simultaneously riding on the lo-fi/riot grrrl *and* mod trends that have been sweeping England for a while now and wait...oh my god, they're actually from Germany. Oh well, what the hell do I know? Not much except that this (along with RAGGADY ANNE and the TEEN TITANS) is one the year's best and most original punk records. One sloppy, garagey punk song with plenty of cursin', one bluesy cover tune ("Talk To You" by the SMALL FACES) done with more soul than you would expect from a 17-year-old girl named Flaky and three equally young and dodgy-looking guys, and one tune that's sorta right in between. Fucking brilliant. (PC)
(Real Records, 13 Bell Hill, Petersfield, Hampshire, GU32 2EH, ENGLAND)

THE SPENT IDOLS - "Punk Rock" 10"

I really don't know how to review this record. It's sooooo wannabe "punk by the sacred 1977 handbook", it's not even funny. It's got no style of its own. My face turned beet red listening to it. I'm afraid these fellows have been paying too close attention to that Sid & Nancy movie. (SW)
(Hate c/o Pierluigi Bella, Trav. Pietravalle, 11 80131 Napoli, ITALY)

THE SPENT IDOLS - "Punk Rock" 10"

Cool record! While about half the songs only hit the 60/40 mark, the others rage well, turning in a sound that's a cross between '77 punk and early SOCIAL D. Mike Spent has been around for decades in the O.C./San Diego area, doing this punk stuff, so more power to him. (TY)
(Hate c/o Pierluigi Bella, Trav. Pietravalle, 11 80131 Napoli, ITALY)

STANLEY - "Clobbered" CD

In the vein of HELMET, STANLEY are heavy, riff-based sludge punk. Very metal at times, with vocals that are a dead ringer for Gene Simmons with a head cold. See Amphetamine Reptile for reference. (BG)
(Another Planet Records, 740 Broadway, New York, NY 10003)

STARMARKET - "Your Style" CD/EP

This could be Sweden's answer to J CHURCH. Melodic midtempo pop punk music with an edge. The introspective lyrics are sung in English. They even cover PRINCE's "When Doves Cry" using distorted vocals. This EP collects a pair of songs from 2 other releases, that I'd like to hear, with 3 unreleased songs. Remind you of any band? (MM)
(Dolores Records, Drottninggatan 52, 411 07 Göteborg, SWEDEN)

STATE OF FEAR - "Wallow In Squalor" EP

Topical songs about consumerism and the "Capitalist System", the "Violation of Rape", and overpopulation are handled intelligently. At times this record runs the risk of digressing into generic "crust punk", but the songs manage to pack a lot of power, minimizing any formula hardcore bits and opting instead for a straight ahead yet simple attack. It's raw and fast without being redundant. (MK)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

STEAKKNIFE - "The Day Larry Talked" EP

Rocking melodic punk. The A side definitely has some ANGRY SAMOANS influences. I suppose that's where they got the bands name from. (MM)
(X-Mist, Riedwiese 13, 72229 Rohrdorf, GERMANY)

STEAKKNIFE - "Godpill" CD

This is so good! Tons of energy, creativity, and cheeky attitude. Fun hardcore. This is great, sounds somewhat like DIDJITS. (RY)
(X-Mist Records, Riedwiese 13, 72229 Rohrdorf, GERMANY)

STIFF LITTLE FINGERS - "Get A Life" EP

Despite the unexcusable presence of yet *another* version of "Tin Soldiers" (this one live in Glasgow, 1993) this record might actually be worth buying. The two non-cashing-in-on-the-old-days songs are in a folksy NEW MODEL ARMY/BILLY BRAGG vein and are pretty enjoyable. (PC)
(Taang!)

MUSIC REVIEWS

STOPPER/CLAVIN - split EP

STOPPER, who one should note actually have a crosshair for the O, are a bit generic. Actually, they're pretty bad, basic bland four chord punk. They do however have a punks and skins unite song, which sets them truly apart from the bunch. Nice sticker and patch with the record though. CLAVIN are really bad musicians. Terrible production and coordination. Retain a certain charm as fucked up high school band punk, the first song I truly like. With charming nicknames like Kevin "Thinks you're a fag" Stein, how could one resist this tempting morsel. (FR)
(Mark Boggs, 1673 McLendon Ave. NE, Atlanta, GA 30307)

SUPPRESSION/DESPISE YOU - split EP

A duel to the death featuring two of the finest grindcore bands around. SUPPRESSION have taken to slowing down every now and then to turn up the anguish. DESPISE YOU have added a female vocalist to the band and a CIRCLE JERKS cover to the repertoire. Two bands that'll never do ya wrong on the label that'll never mislead you. (NN)
(Slap A Ham, PO Box 420843, San Francisco, CA 94142)

TVTV$ - "Pepsi Generation" CD

Not being a big fan of most anything Flipside's put out in ages, I was pleasantly surprised to hear this. Decent political punk which at times has the distinct ability to make me cringe; at least lyrically. "White Heterosexual Male" unless I'm being exceptionally thick, is ridiculous. Okay, maybe the sarcasm is lost on me, but... I can't say I find much pity in my heart for the poor maligned, not to mention victimized, white, hetero male in our society. Don't get me wrong, some of my best friends are white, hetero males. Like them, yes... feel their suffering? Guess again, cheese. Other than that nitpicking, this is pretty okay stuff, and might be worth your while to look into. (LD)
(Flipside, PO Box 60790, Pasadena, CA 91116)

TEENGENERATE - "Flyin' Over You/Buzz Off"

I must reluctantly do the "right" reviewer thing and bid this band a proper farewell. I'm reluctant, not because they won't be sorely missed by me, they will; but because I hate feeling like it's my duty to sound all broke up about the news of the end of the TEENGEN, because a band's gotta do what they outta. Anyway, an ass-kicking 7", right here, stomping out an original and a SUPERCHARGER cover fer ya. The sound is pretty damn good, so I recommend buying it, as it may be the last thing you see comin' through. Go on, get one for mom too!! (RY)
(Bag Of Hammers, PO Box 928, Seattle, WA 98111)

THE TEMPLARS - "Clockwork Orange Horrorshow" 2xEP

The TEMPLARS sound like a U.S. version of the COCKNEY REJECTS (they even *sound* Cockney), and sure enough, they seem to suddenly come alive in the SUBS' "Teenage Warning" and MAJOR ACCIDENT's "Leaders of Tomorrow." Their own material is considerably less memorable, and their guitar sound (at least on these six tracks) surprisingly thin and tinkly. If you get this, it'll be for the entertaining covers. (SS)
(PO Box 40687, Albuquerque, NM 81696)

TEMPORAL SLUTS/HUMPERS - split 10"

Both bands on this fucking *rock!!!!* Yeah, *fuck you* Mike Lucas!!!! THE HUMPERS can do no wrong!! These guys *must* listen to cool hook riden shit like FASTER PUSSYCAT fer their "dicks-up" guitar sound!!! I don't really know where the TEMPORAL SLUTS are from.... Spain?... Italy?..... fuck, all that Spanish looking writing, whatever!!!!! Now this is some *punk rock!!!* SPENT IDOLS take note!!!! P.S. The two cover songs on this record *suck!!!* But the others are just fine fer sex and any other man to man activity. (SW)
(Hate c/o Pierluigi Bella, Trav. Pietravalle 11, 80131 Napoli, ITALY)

THE TIKI MEN/THE TROUBLE MAKERS - "Trailin', Volume One " split EP

A shared effort by Sacramento's finest. We get a quick little Duane Eddy cover by THE TIKI MEN in their trademark sub-sonic, below-the-bottom-of-the-scale, mud-puddle-fi. Wonderful. I just love everything these guys are putting out nowadays. The flip is one of THE TROUBLEMAKERS more well known songs: "Meter Maid Blues", a standard of their live shows. Great, twangy spy-type guitar line. Can I hear Rodney screaming into his guitar pickup in there somewhere? (CH)
(Knobbler Records, 915 Cole St. #385, San Francisco, CA 94117)

TIMEBOMB 77 - "77 In 95" EP

A strong punk record that harkens back to those good ol' days of 1977. All the requisite guitar and vocal parts are here. Very reverent of the classic British punk bands like SLAUGHTER AND THE DOGS and COCKSPARRER. TIMEBOMB 77 sing about the futility of dying for your country as a soldier while not believing in their cause. In "77 in 95" the boys sing "United we could make a change and we will never give up". Everyone is pleased that these Atlanta residents carry the banner with such optimism, and back it up with good punk rock music. Cheers! (BR)
(Gimme My Money Records, PO Box 15234, Atlanta, GA 30333)

MUSIC REVIEWS

TOAST - "Overbugnine" CD

Nine rip-roaring head-detonating thrashers from this Kyoto band. This is an awesome follow-up to their debut 7"—a blend of ROSE ROSE-styled quirky metallic bite and existential lyrics (or is it lost in the translation?) with CAPITALIST CASUALTIES-speed blurring insanity. Comes packaged in a punkily and well drawn 7" sleeve. (KS)
(H.G. Fact Records, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, JAPAN)

THE TONEBENDERS - "Root Beer/Baby (I'm Lost)"

What the hell's the matter with these kids? Three cleancut neatniks making completely fuzzed-out fucked up garage punk psychedelia noise of the sort that used to occur when SEEDS 'n' STONES listening kids couldn't get drugs and had to make do with too much pizza and soda pop to get their minds off their raging hormones and boredom. I don't know what the TONEBENDERS have been listening to (the SEEDS 'n' GUITAR WOLF?) "I wannawannawannawanna root beer!" This sort of derangement usually sounds contrived (e.g., all the emo and Euro psych shit around), but these geniuses take their passion and make it happen - with fuckin' style to spare! (DD)
(Hit Records, no address, but maybe knowing any more would just ruin it)

TOTAL FAILURE - "Use Your Head" CD

Interesting release here: packaged in a 7" sleeve, on a Japanese label, and with covers of RIPCORD, CHAOS UK, OI POLLOI songs. This Yugoslavian band belts out 21 raging hardcore numbers played the way they should be: shorter, faster, and louder. A must have for fans of the old "Propaganda" comp sound. A sure keeper. (LD)
(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, JAPAN)

TRAVIS CUT - "Not To Blame" EP

A great UK pop punk band. Somewhere inbetween that cool early MEGA CITY FOUR sound and SKIMMER. A great pop sensibility with an energetic punk backing. Three cool tunes from a band that I think once sent me an LP which Lance (of J CHURCH fame) never gave me. (RL)
(Damaged Goods, PO Box 671, London, E17 6NF, ENGLAND)

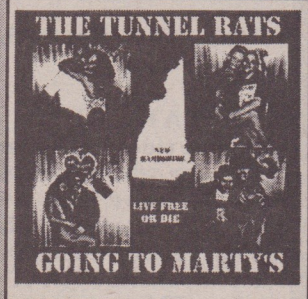
TRIBE 8 - "Roadkill Cafe" 45

On this EP, TRIBE 8 serve up a fine example of their unique in-your-face dyke rock: "Wrong Bathroom". In this song, one of the band members is mistaken for a man in the ladies room. As is with most of their material, the take-no-shit lyrics are the highlight, telling a story over midtempo mediocre rock. Lynn Breedlove's low, growly voice stands out on the flip side, a straightforward version of "Radar Love". (JH)
(Alternative Tentacles, PO Box 419092, San Francisco, CA 94141)

2.5 CHILDREN INC. - "Non Machineable" LP

An interesting LP which, in some weird way, reminds me of MANNEQUIN BEACH. I think it's got a similar political bent and calliope of musical styles. The copy I reviewed came with a dandy newspaper of art and lyrics as well as a copy of *Slug And Lettuce*. Musically this runs the gauntlet from acoustic, to hardcore to ska—and somehow manages to work out well. Pretty cool. (LD)
($7.00 ppd: PO Box 492, West Chester, PA 19381)

TUNNEL RATS - "Going To Marty's" EP



Another from New Hampshire's rising grebo mob. Putting NH on the scum-core map. B-Face, bassist for the ever rocking (yet decidedly easy to swallow) QUEERS, shows us there's a mean bone in hisself somewhere. Yeah, dude!!!! Why do I love this pig fucker, punk rock garbage??? Maybe I need help, or maybe B-Face and I have something in common. Maybe that's why a nice gal like me likes to sit at a computer and rip poor bands to shreds every month. Whatever, I love this beer soaked, offendo-punk in all its glory, and nothing beats that back cover!!! (RY)
(Woundup Records, PO Box 3695, Kansas City, KS 66103)

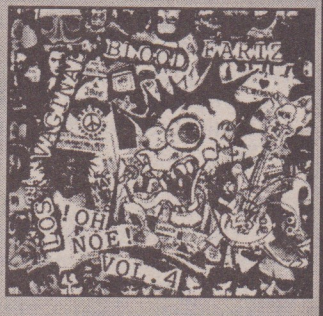
UNHOLY GRAVE - "Crucified" CD

Absolutely fantastic grindcore alternating between two kinds of vocals - low and high (what else is there?). Sounds like they might be using vocal effects but it just makes them sound sicker. The lyrics are great, hitting on topics that are more relevant to life in Japan rather than the usual punk complaints (well, at least mostly). Way to go! (NN)
(Takaho Komatsu, #103, Shouwa-Sou, 2-2001 Kurojawa-Dai, Midori-Ku, Nagoya 458, JAPAN)

UNINVITED - "Surfin' And Trashin' " LP

Right off the bat, the UNINVITED lose out big for their choice of a cover photo - an extremely unnecessary snapshot of the band posed in their fancy Old-World bathing suits on the beach somewhere. I don't need to see it, and I'm guessing you don't either. Then, there's the record. The UNINVITED are an Italian surf/beat outfit influenced more by the MUMMIES or TRASHWOMEN than DICK DALE or the VENTURES - it's not a bad listen, though it all degenerates into a blur a few songs into either side. I'm unconvinced, but at least it sounds like they're on the right track. (JR)
(For Monsters, Via Monte Mixi 11/a, 09126 Cagliari, ITALY)

VAGINAL BLOOD FARTS/ ATTEMPTED ERNS - split EP



El Paso's V.B.F.'s three trashy hardcore songs speed by with shreiking vocals, noisy stop and start action. Totally simple and fun out of the basement 1983-hardcore. ATTEMPTED ERNS are fewer steps out of the basement with dripping snot-obnoxio vocals over really rudimentary charming hardcore basics. (KS)
(Yucky Bus Records, 8321 Loma Terrace, El Paso, TX 79907)

MUSIC REVIEWS

W.A.Y.P. - "Happy Moments" EP

PANSY DIVISION with an Italian accent, tho W.A.Y.P may cringe at the comparison, oh well. Four songs, the "Punk" side is more oi to me, and the "Oi!" side is more punk, a cross between the ADDICTS and D.O.A. From Italy, but it's on a New York label. (EC)
(Intensive Scare Records, PO Box 142, New York, NY 10002-0142)

WAG PLATY - EP

One side of this is great—a ferociously delivered, short short song which ends abruptly. The flip is a bit harder to figure—a weird intro into another hardcore song that lacks most of the intensity of the flip. Toss on a almost avant garde (piano?) improv thing. Ummm.... liner notes are in Japanese. I'm at a loss.... the 'AA-II' side makes it worth keeping an open eye for. (TM)
(Breeding Records, c/o Hitoshi Muraoka, #10 Ooyasou, 2-14-7 Matsugaoka, Nakano, Tokyo, JAPAN)

WHITE FROGS - "Growing Youth" EP

This Brazilian group delivers five songs of uptempo, melodic punk, really American sounding. They come across as enthusiastic and positive, and include addresses and contacts on the inner sleeve. Musically unremarkable, but definitely energetic and they'll hopefully continue to grow. (AM)
(Alarma Records, 2217 W Belmont St #3R, Chicago, IL 60618)

THE WHITTINGTONS - "What's Up Baby/Moonboy"

Sloppy, rudimentary, snotty, slightly silly (make that very silly on the slow "soulful" parts of the HARVEY SID FISCHER-esque "Moonboy") and reasonably moronic punk rock; nothing wrong with that! Don't be surprised if "What's Up Baby" winds up on "Killed By Death #142" (you heard it here first). (DD)
(Sack O' Shit Records c/o Ryan Romano, 601 1/2 Monroe #24, Charleston, IL 61920)

WIR HABEN KEINEN - "What Does It Feel Like?" EP

This is (I'm assuming) the first vinyl effort by this German band and what a fine debut it is. Their style is a mix of early ADOLESCENTS and TOXIC REASONS with a slight hint of oi on the song "Gotcha". Two of the songs are sung in German while the other three are done in English and all are played somewhat loose and sloppy. Add to this mix some good packaging (it comes with a couple of stickers, always a plus in my book) as well as a good recording and, voila, you have a fine 7". (RM)
(Melmac Records, PO Box 101328, 78413 Konstanz, GERMANY)

WIVES - "Ask Me How" CD

Unbelievably tight, stop on a dime speedy hardcore from this NY(?) trio. At times dark and moody, then fast, energetic spurts of precision rhythm and angular guitar noise. This is what might happen if SPITBOY signed to Fat Wreck Chords. (AM)
(Go Kart, PO Box 20 Prince St Stn, New York, NY 10012)

WIZO - "Herrenhandtasche" CD

Ten tracks of Teutonic three piece thunder. Well produced and powerful, and every one's a singalong (even though I don't understand three words of German!) It's easy to see why Fat picked them up for a domestic release - they have the catchy melody and tightness that is consistent with that label. One of the best songs is in English, a sad and touching song about being in the closet and having a crush on your best friend, something I'm sure a lot of people can identify with. The insert also sports some fetching pictures of the band in their tennis gear. (AM)
(Hulk Records, Eichendorffstr. 1, 93051 Regensburg, GERMANY)

THE X-RAYS - "Speed Kills" LP

More of that fucked-up trashed out motor madness from these lads. This loud, car racin', hittin the booze, rustlin' chicks, kind of nitro burnout will get your testosterone pumpin'. This LP contains two songs from the first Lowlife EP and one song from the Get Hip single. If you're a MIRACLE WORKERS fan and you are obsessed with dragsters this is better than most bands of that ilk. (BR)
(Lowlife Records)

YOUR MOTHER - "One Big Inside Joke' CD

The title says it all, one big inside joke. They pull spoofs on everyone. Some of it sounds like S.N.F.U. (who should be shot by the way). But this CD is packed to the hilt. 48 songs = 74 minutes of displeasure. Lots of parades, lots of jokes, lots of DEVO worship and one hell of a coaster. (SM)
(Probe, PO Box 5068, Pleasanton, CA 94566)

V/A - "Armageddon" EP

Australia's CHICKENSHIT play dime-store copy bombastic blurr-core that tempos in and out of mid-speed punk. Seven tracks of not-quite mind-blowing hate in raw "four-track" sound quality. Japan's U.G. MAN mix the bouncy quirk of experimental bands like SPACE STREAKINGS to a fast pace, with the discordance, shouted vocals and squiggly guitar creating something very similar to Italy's classic freak band I REFUSE IT. (KS)
(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, JAPAN)

V/A - "Bloodstains Across The Midwest" LP

This here is the third installment in the great bootleg punk series dedicated to rarities from '76-'83, and this volume, dedicated to the wasteland between Modesto and Grosse Pointe, doesn't disappoint. Great twisted shit from ENDTABLES, BRAIN POLICE, and GIZMOS all make this totally essential for fans of recorded music. You also get the best side of TOXIC REASONS's first single from '81. People who really dug the Texas volume by this 'label' will really dig this one too. (RW)
(bootleg, thus, no address)

MUSIC REVIEWS

V/A - "Canadian Relics" EP

"Exploring our nation's rich and diverse musical heritage", or so it says on the cover. The EVAPORATORS, TONICS, SISTER LOVERS, INSIGNIFICANT SPECKS and JULY FOURTH TOILET (more Yank-baiting by Canadians) all turn in one track each, most of which bear some relevance to Candadian-produced music (the EVAPORATORS cover the old Toronto punk band ARSON, JULY FOURTH TOILET play the theme from an old Manitoba kid's show, etc.). More than just a novelty record, the bands actually deliver the goods in most cases. Support it in the name of international friendship. (JR)
(Horrifying Circus Music, PO Box 78069-2606 Commercial Dr., Vancouver, BC, V5N 5WL, CANADA)

V/A - "Cinema Beer Goggles" video

I'm of the opinion that most live videos are boring as all hell and with MTV style videos, besides the fact that 99% of the bands on MTV suck, the bands all too often get caught up in making "art" as opposed to something that's entertaining and enjoyable to watch. For the most part, this 16 band comp (one video per band) avoids all that. Top honors go to GUTTERMOUTH (whose "End on Nine" is a cool O.C. punk ditty with the video using a good mixture of live footage and staged shots), The WHITE KAPS (I'm not too hip on all their songs but they make some of the funniest videos around and "American Dream" is no exception) and JUGHEAD'S REVENGE (their song "49/61" is a fast, punchy and melodic number about people who jump on every bandwagon that rolls through town and has a funny scene where some metal kid spikes his hair, changes his clothes and becomes "punk"). If you get the chance give this a look. (RM)
(Hopeless Records, 15910 Ventura Blvd. 11th floor, Encino, CA 91436-2804)

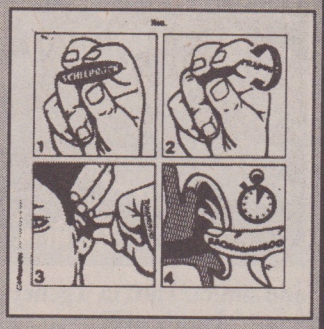
V/A - "Distortion To Hell Again" CD

A sampling of some of the newer bands to emerge on the Swedish scene. While it's generally pretty raw and abrasive, a few of the bands fall into the Swedish sound rut. The winners in my book are SKIT SYSTEM, NOJS BOJS, and MIND OF HATE, who take the sound and make it their own with exceptional power and energy. (NN)
(Distortion, Box 129, 401 22 Gothenberg, SWEDEN)

V/A - "Do It Yourself" EP

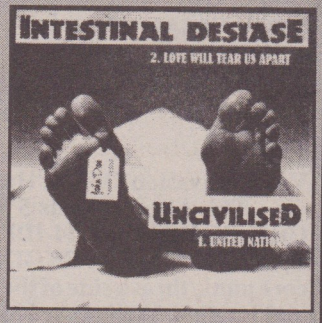
If you buy one Italian record this year, this should definitely be it. It's a great comp of 5 bands that are tied together by the unifying theme of tackling their topics with a positive attitude. It's put out by the Goodwill Collective as a plea for/example of unity between bands within the scene. Good idea, great result. The stand-outs are POINT OF VIEW and EVERSOR, but they all are worth checking out. A very worthwhile place to put your money. (BG)
($4 ppd: Goodwill, CP 15319, 00142, Roma Laurentino, ITALY)

V/A - "Five" EP



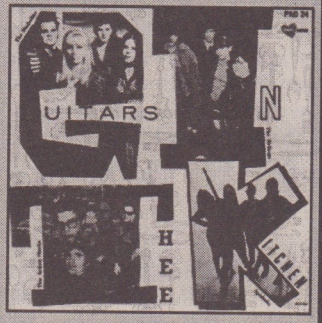
Actually, a sly trick, see there are only four bands on this record they include SCHLEPROCK, BACKFROMTHELOO, PILLDOG, and TRANSPIRATORS. This was apparently given away for free during the split German tour of the bands. Not the best production (I assume they were trying to save costs), but it does have a full sound. Some of the music could be thrown into the poppy rocky punky bin, but BACKFROMTHELOO can't... they're weird, like they have sort of disjointed rhythms that don't fall into that category and quirky lyrics that are oddly catchy. PILLDOG have a metallic edge to their hardcore sound and sound European in nature. (FR)
(Dr. Strange/Friendly Cow, Schützenstr 217, 44147 Dortmund, GERMANY)

V/A - "4 Band Sampler" EP



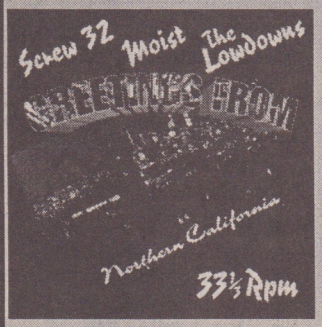
This EP features 4 bands from different European countries. My favorites are the art-oi version of JOY DIVISION's "Love Will Tear Us Apart" by INTESTINAL DISEASE and the fast and catchy Brit-core songs about MTV and hangovers by CONTRAMENATION. In the hardcore song by the Greek band UNCIVILISED, lyrics blast the United Nations for murder and rape under orders by the US and NATO. An interesting point of view. (JH)
($7 ppd: Andreas Focker, Bruchstr. 51, D-52080 Aachen, GERMANY)

V/A - "Guitars In The Kitchen" EP



This shit was made in England, but the label is Japanese. Four bands here, so what do we got? THE HELLCATS: Gosh, pretty generic name, '60s-ish, good authentic production, loud organ, female vocals, so so. THE ACTION SLACKS: '60s-ish again, instro, boring, handclaps, twangy guitar, loud organ. THE DIABOLIKS: All chicks, one dude...he plays guitar, he must be a fag. '60s style, fuzz guitar, lame, chicks aren't cute, the guy looks more fem than them. SPITBABY: Wow! Now this whole band looks good!!! Even the chicks (2 boys, 2 girls)!!! Actually the best rockin' band on this EP!!! The rest of this shit is some pretty sappy wango tango!!! SPITBABY.... I'm cummin', I'm cummin'.... I'm gonna SPIT..... baby..... (SW)
(Vinyl Japan, Seiwa Bldg, 2F 4-9, 7 Chome, Nishi Shinjuku Ku, Tokyo, JAPAN)

MUSIC REVIEWS



V/A - "Greetings From Northern California" EP

Catchy toe tapping rhythms of NoCal abound and so does good production levels and music that's easy to listen to. Contains the gems "Got Me A Whore" and "Broken" by the LOWDOWNS and SCREW 32 respectively. It's actually the best S.32 song I've ever heard. No, really, I mean it. Sounds like Fat Wreck and similar stuff in a generally decent comp. Two songs apiece from 3 bands. (FR)
(Dummy Recordings, 6201 Sunset Blvd #211, Hollywood, CA 90028)

V/A - "Innovations In Music Vol. 1" 2xEP

Let me dis this record right off the bat by saying that "Tomorrow's stars...today" is about the dumbest slogan for an indie record label ever. So you know I'm not gonna like this. Lots of heavy, alternative, RAGE AGAINST THE MACHINE kind of crap here. Just looks like some kind of dumb promotional thing anyway so I don't even know why we're reviewing it. But, hey, if you like crap... (PC)
(Behemoth, PO Box 874, Lindenhurst, NY 11757-0874)

V/A - "Invasion Of The Hardcore Crew" LP

This comp collects 5 bands from Spain. INNOCENTS, CHILDHOOD and 24 IDEAS are the more melodic bands. CARRY OUT and PENGUIN VILLAGE represent the hardcore punk/thrash side of the coin. The vocalists sing in Spanish and English. Well recorded live at a show in November 1993. Sounds like everyone had a good time at the show. (MM)
(B-Core Disc, Apt. Correos 35.221, 08080 Barcelona, SPAIN)

V/A - "Irokäse" EP

One track each by the following German bands: HAPPY KADAVER, CRASSFISH, TOXIC WALLS, WARNSTREIK and ANGEKOTZT. The songs range in style from straightforward hardcore to poppish, "goth-like" punk to classic German sing-a-long punk hardcore. The quality also ranges from well-played and generic to very good. Nothing that's going to change your life. (KK)
(Kadaver Records, P.F. 2165, 51784 Lindlar, GERMANY)

V/A - "Killed By Death Vol 9" LP

The latest and one of the best in a while from this series of punk classics circa 1977-82. This one features a lot of Midwest stuff, a few NY area cuts, a buncha Oregon tracks and a few other odds and ends. Strikes a nice balance between already sought after classics and some relatively unknown bands, some of which only had one decent punk song, with all the cuts being strong for their 'musical' content and not just their collectability. Among the selection are ACCIDENT, PANICS, NOTHING, SADO NATION, ICE NINE, CRAP DETECTORS, X BLANK X, VAINS... (TY)
(no address, bootleg)

V/A - "Punk TV" LP

First off, this is really fucking funny. All of the songs are really well done and produced. The standout is the LARRY BRRRDS cover of "Fame". Fucking brilliant. Some garagy, some poppy, some straightedge sounding, some slightly emo. All pretty awesome. ZOINKS! do the "Greatest American Hero Theme" which was my favorite show when I was like 9 or something. Pretty enjoyable in general. (FR)
(Red Dawg Records, PO Box 2129, Bloomington, IN 47402)

V/A - Punkity Rockity Allstars" LP

This is a cool one sided LP featuring nine bands from all over (primarily Michigan). Highlights are the ACTIONARIES, GROUT, BANTAM ROOSTER, and I AGAINST. The thing that makes this comp work well is that there is a complete variety of sounds here. From no wave noise, to lo-fi garage, to Fat Wreck stuff, and more. Well worth checking into especially for the BANTAM ROOSTER track. (LD)
(Punkity Rockity, PO Box 6014, E. Lansing, MI 48826)

V/A - "Tales From The Boot" LP

This is an OK comp, includes 10 Italian bands ranging from garage punk to R&B-space-folk. Side One is too sappy for my taste, things get better on the flip side with 99TH FLOOR (ex SICK ROSE), FOSSILS, KARTOONS. Massimo, why don't you reissue RUBI STRUBI? (EC)
(Misty Lane, L.A. Pascucci 66, Ag. Post 97, 00168 Roma, ITALY)

V/A - "That's Mighty Childish" LP

A bunch of bands ranging from OK to swell performing songs from the Billy Childish songbook. Much better than most "tribute" comps, but still pretty superfluous. (DD)
(Vendetta, 22 Byrd Close, Waterlooville, Hampshire, PO7 5UX, ENGLAND)

V/A - "20 Bands Trash 20 Songs To Find The Way To Sesame Street" LP

Was there ever a more beer-addled idea spawned from the folks in SCHLONG? Here they've gathered friends from all over the U.S. to mutilate various Sesame Street songs. From thrash to pop-punk to ska and pure quirky freakiness, clear the way for POUNDED CLOWN, HAGGIS, G.N.P., GUANO, THE INDEPENDENTS, K.P.F., LIZARDS, SCHLONG and more to obliterate your childhood favorites! (KS)
(Bun Length Records, PO Box 2174, Berkeley, CA 94702)

V/A - "XXX... Some Ideas Are Poisonous" 2xLP

As with almost every Ebullition release, this is more of an event than a typical record. Kent has compiled a double LP's worth of bands that he feels help illustrate that straight-edge is far more diverse that the fashion orientated, conservative jock metal that SXE is always thought of. Fourteen bands in all, each with a different sound and approach, from grind to hardcore to prog-rock, all atypical of the straight-edge scene. Choice cuts, in this reviewer's opinion, are form MONSTER X, GROUNDWORK, PORTRAITS OF PAST, FRAIL, PROZAC MEMORY, ENDEAVOR and NONE LEFT STANDING. Also comes with a booklet, poster and stickers. (MA)
(Ebullition Records, PO Box 680, Goleta, CA 93116)

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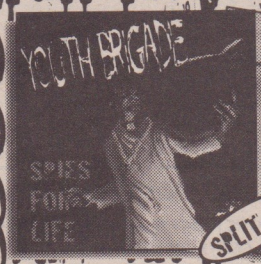

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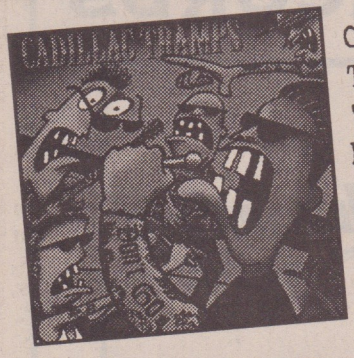
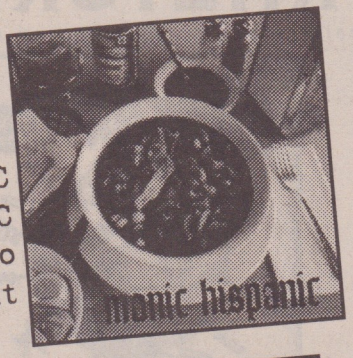


CADILLAC TRAMPS "Cadillac Hearse"



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Monkhouse "Nothing Like You"
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Naked Aggression "Revolt" (live at Gilman St.)
The Fumes "101"
Rancid Hell Spawn "Born Without A Head"
Fury 66 "Catch 22"
Horace Pinker "Rings & Knots"
Swoons "Oh, Liebling"
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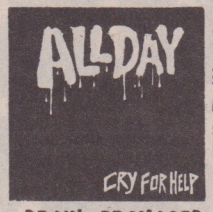

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JUST OUT: (GTA 006) LOST GENERATION "Punk This" & (GTA 007) RED SCARE "As Promised".

STILL AVAILABLE ARE CD's BY: (GTA 001) RF 7 "All You Can Eat", (GTA 002) AGNOSTIC FRONT "Raw Unleashed", (GTA 003) SIN 34 "Die Listening", (GTA 004) WHITE CROSS "Deaf, Dumb And Blind", (GTA 005) REBEL TRUTH "Everybody Hates Everyody...". Grand Theft Audio, 501 West Glenoaks Boulevard, Suite 313, Glendale, California 91202 USA. (We DO NOT handle any mailorder, we DO NOT have any catalogs, and we expect a SASE/IRC's if you write to us for information.)

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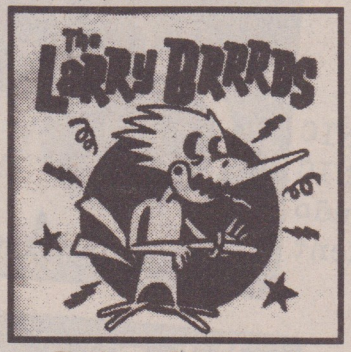

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rhet.017

Mulligan Stu : Trailer Park Kings
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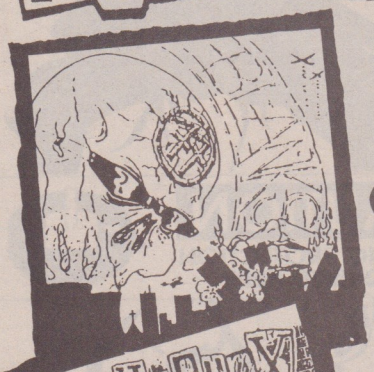

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The Satans, The Inhalants, Lord High Fixers, Cryin' Out Louds, The Motards and The Rip Offs, recorded live at Emo's in Austin. 16 tracks of raw, rockin' insanity, good multi-track recordings, bright silkscreened poster/cover.
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ELECTRIC FRANKENSTEIN
"It's All Moving Faster"
Classic pogo-era punk with a Johnny Thunders flavor on one side, but the flip is more like a 50's/early 60's rocker with Vincent Price/Monster Mash-style vocals in a love ode to the coolest little monster.
7" $3.70

THE TIGHT FITS "Full Frontal Attack"
Jason and Shane White, the power drums/vocals/guitar duo of the Rip Offs, are behind this sleazy slice of vicious rawk. Anybody into the Rip Offs will love this. Tina from the Trashwomen poses in full trashed-out regalia on the cover, too.
7" $4.00

THE STATICS "Rat City"
Finally back in print after eons of nonexistence, here's the first album by these ultra-raw Seattle garage stompin' fools. Dig it!
LP $8.10

SUPERCHARGER
"Sooprize Package for Mr. Mineo"/"South City Psyco"
Two songs from their 1991 demo tape ("Sooprize" was also on the out of print first Supercharger LP). America's "worst rock & roll band" (read the hilarious liner notes) strikes back with a vengeance in these two classic tracks.
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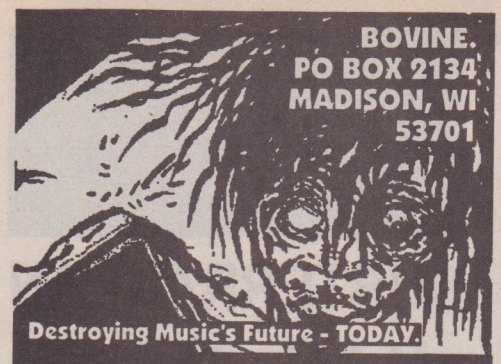

GRIEF SUPPRESSION

Split 7". # BO26. 1 from Grief, 5 from Sprsn. Boston's supreme megaton hatesludge unit teams up w/VA powerviolence-noise gods.

TURBONEGRO

Bad Mongo. 3 song 7". # BO25. Sneering punk rock crunch from Norway. Something to offend everyone!

THUG/APARTMENT 213

Split 7". #BO22. 2 from Thug, 3 from A213. Ear scouring WI powernoise joins forces w/raw, brutal OH powerviolence/hardcore.

LOUD & UGLY Vol. 2

Comp 7". #BO21. All new & unreleased tracks from: EYEHATEGOD, FLOOR, THUG, DESPISE YOU & APARTMENT 213 !

EYEHATEGOD

Ruptured Heart Theory. 3 song 7". # BO19

FLOOR

Madonna. 3 song 7". # BO18

SPAZZ / FLOOR

2 from Floor, 6 from Spazz. Split 7". #BO16

VINYL STICKERS!

10 NEW DESIGNS:

EHG, Thug, Floor, 13, Grief, Suppression, Ulcer (2 designs), Spazz & Apt. 213 !!!
1 free per 7" ordered, all 10 = price of 7".

EYEHATEGOD T-SHIRTS

Ruptured Heart Theory art on front, huge EHG logo on back. Sizes / $ below.

COMING SOON: (don't order yet!!!)
SPAZZ / BRUTAL TRUTH split 7"
EVOLVED TO OBLITERATION / TASTE OF FEAR split 7"
GOB / DESIGNER split 7"

Item	4th US	Can/Mex	AIR
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CD	$8.00	$9.00	$10.00
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but he didn't so use your imagination.

STUNTMAN
nosedive 7"
it's the treepeople guys reforming under a new name.
75% punk 25% pop. you'll love this. we swear it. 100% guaranteed.
cover art by TAZ

YOUR MOM
left in l.a. 7"
okay, you're supposed to be open minded punks.
so try something new. this is bass heavy, catchy-as-the-flu sludge punk.
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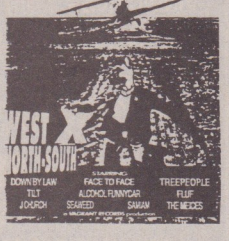
DOGMATICS
1981–86
joint release with shredder. the dogs were legends on the boston scene.
if you missed them the first time around. get this it is brilliant garage pop.
mail order from blacklist. artwork assembled by john yates

VARIOUS
west x north-south
it's come to our attention that some of you haven't
heard this west coast comp yet. hear what sell outs we are.
cover art & poster by TAZ
featuring: face to face, down by law, seaweed, the melces, tilt, alcohol funnycar, treepeople, fluf, samiam and j church



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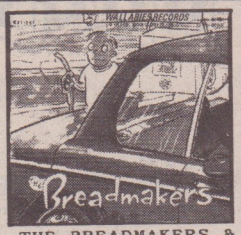

THE BREADMAKERS &
THE PURITANS split 7"

RIP OFFS &
TEENGENERATE split 7"

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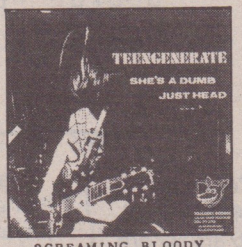
A Tribute To DMZ 10"



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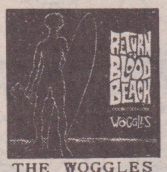

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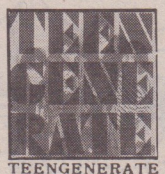

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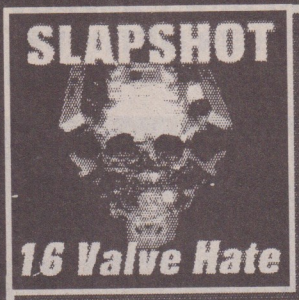

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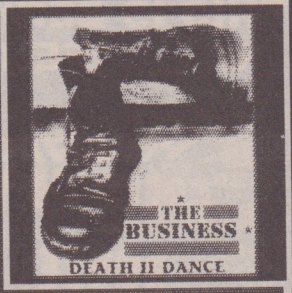

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BOSSTONES DOUBLE 10", NEW BUCK O NINE CD EP

NEW FROM VC:

VICIOUS GINKS- "sour grapes" 7" ep
(stooges meet Darby Crash in the cramps bathroom)

HATERS- "predetermined by accident" 7"
(Indusrial raindance in the middle of an oil field)

---

coming next week- BLACKFORK 7" ep also, 7"s by: DOC WOR MIRRAN, PARHELION, PURE, SKULLFLOWER, GEROGERIGEGEGE, SLAVERY

Don't Forget- MEN'S RECOVERY PROJECT
"Frank talk about Humans"
Dbl 7"/CD
(ex-Born Against tell it like it is. Punk Rock the way it used to be.(except for all the synthesizers and stuff.))

DEAD AND GONE- 4 song 7". On Tour now, go see them.

HANATARASH- Total Retardation 7"
(Definitely not for those who think there are only 2 kinds of music, rock, and roll)

---

reminder section: we put these out a while ago but they are still good!

DEAD SILENCE- "freedom" 7"
CHICKEN FARM - (4 song ep)
RICE-" In Rice We Survive"
CRINGER- "Live In Europe"
HEROIN- "all about" 7"
TIT WRENCH- "Temporarily committed for life"
AMENITY- "1st ep"
A.P.P.L.E.- "A sensitive fascist is very rare"
plus alot more. call (619) 476-0909 or send a stamp to address below for semi-complete catalog.

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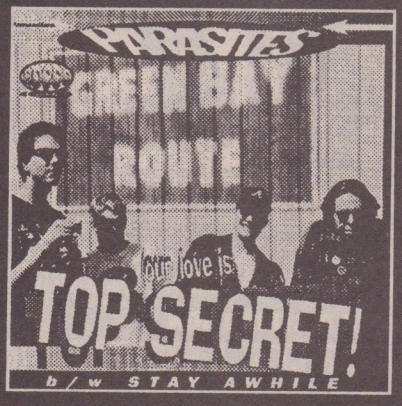
BORIS THE SPRINKLER/SCOOBY DON'T 7"
NOBODYS "Politically Incorrect" 7" e.p.
PARASITES "Burnt Toast" 7" e.p.
REHABS "Here Come the Rehabs" 7" e.p.
PARASITES/BEATNIK TERMITES 7"

THIS IS BERKELEY, NOT GREEN BAY!



The Parasites deliver two delicious poppy punk songs that are sure give you a taste for a grilled cheese. Graphics by Norb himself.
(Rocco 9)

IF YOU DON'T APPROVE OF THEIR METHODS, YOU'RE NOT FROM CHICAGO

The debut from Chicago's newest old-school punk band, The Hitmen! Four hardcore hits in the vein of Minor Threat & Gorilla Biscuits.
(Rocco 8)

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ZAFIO

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Witness the Rock and Roll apocalypse in the privacy of your own bedroom with this horrific declaration of war & revenge. Black Fork faces the onslaught head on with six songs from the blood-encrusted fucking streets, man.

THE TANTRUMS
7" EP "Big Dress"
Number one with a bullet, the Tantrums' brand of rockabilly punk will ambush your senses quicker than a jolt from a 100,000 volt quivering lump baton. (please order after dec 01)

All Prices Postpaid!

	U.S.	Other
7"	$3	$5
T-Shirt	$8	$10
Poster	$2	$4

Don't forget that stupid comp- "This is Berkeley not West Bay" 7"EP BLACK FORK, DEAD and GONE, SCREW 32 & A.F.I. all go haywire on this manic slab, secretly titled "There s a Mustache in the Pit"

MULTIFACET/ SHEEPHEAD
7" split EP "EXBX Explosion"
Two bands. Two sounds. One disk. Slash up your face while listening to the dark, frantic hardcore of Multi-Facet, then flip the record and take a Sea Breeze enema to the invigorating sounds of the fabulous Sheephead.

PLUS LOTS MORE!

Git yer GR'UPS !
1992 self titled 7" EP. The first. A classic.
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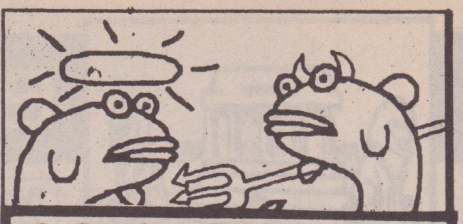

924 Gilman

update - update - update

You may have been hearing some crazy rumors about Gilman closing to make way for a brew pub or something. Here's the deal. They are putting a brew pub across the street. Obviously we have a lot of problems with it. Drunk Jocks, need we say more? We basically figured there would be a few complaints by the Yuppies and poof — no more Gilman. Anyway, after an endless series of meetings we went before the zoning board (over 100 punks and sympathizers were there, it was way cool), bared our souls and discussed at length the problems we had, and as a result there are a couple of things in their zoning permit that deal specifically with us and that should allow us to deal with the inevitable problems without getting cops involved, which would be bad, because lots of police calls look very bad to the zoning people. Anyway, its gonna happen but hopefully everything will work out OK.

Upcoming Shows
This is an incomplete list. Sorry. Call (510) 525 9926 for up to the minute reports.

December 29th Voodoo Glow Skulls, Media Blitz, Link 80
December 30th AFI & Heckle
Jan 5th & 6th Slap a Ham Fiesta Grandé #4 featuring Capitalist Casualties, Man is the Bastard, tons more
Jan 12th: Young Pioneers, Scared of Chaka, The Gain, Sam's Laff, Girl's Soccer
Jan 13th: Zafio Records Showcase Blackfork, Tantrums, more
Jan 19th Slingshot Benefit
Jan 20th TBA, but I heard a cool rumor abouit who is playing...
Jan 26th: New Band Night
Feb 3rd: Free Radio Berkeley Benefit

All shows are all ages, start at 8PM and cost $5. A $2 membership card, good for one year is required. Gilman is located at the corner of 8th and Gilman (site of a future traffic light, thank you zoning board) in Berkeley. No racist, sexist, homophobi, or major label bands are allowed. Gilman is all volunteer run and based on the ideal that the band, audience and workers are all equal participants in the event. Meetings are the first and third Saturday of every month, common down and see parlimentary procedure punk style.

Slap A Ham Records

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BETWEEN THE LIONS

Reviews by: (BA) Bill Arsenault, (MA) Matt Average, (SC) Slaugh C, (TC) Todd Caris, (JB) Jodi B Feldman, (MD) Mikel Delgado, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (MJ) Mary Jane Weatherbee, (PK) Pete Ketchpel, (TM) Timojhen Mark, (AM) Allan McNaughton, (JM) Jeff Mason, (JP) Josh Petrin, (KQ) Kim Quality, (JR) Jeff Random, (CS) Chris Snak, (JW) Joe Whiting *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippy new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks, Matt Average

A GOOD DAY FOR JOHNNY
#2 / $2.00 ppd
8 1/2 x 11 - newsprint - 40 pgs
Where have I been? Second issue of a zine I've never even heard of and it's amazing! Well rounded, well laid out, and even interesting to read! Has the standard quotient of punk stuff - columns, interviews (Hiatus, Code 13, Red Aunts), reviews and whatnot. Reminds me a lot of Punk Planet - that same enthusiasm and fresh outlook. Great job! (TM)
1025 42nd St. South / Birmingham, AL 35222

A SHOW OF HANDS #4 $1.00 / trades preferred
8 1/2 x 6 - copied - 32 pgs
A fun little zine from Australia. Very personal and friendly. A good letters section and some writing about self esteem. Well done, upbeat and positive. A pleasure to read. (JW)
PO Box 376 / Stepney SA 5069 / Australia

AB BESTIA #6 / $3.00 ppd
8 x 6 - printed - 48 pgs - Italian
Call this zine an Italian Cometbus. It has plenty of articles on a number of different subjects. They range from a road diary of the band I Fichissimi, thoughts on DIY and punk, a conversation on smoking cigarettes, plus comments on the Australian scene during the eighties, Jawbreaker, and finally a short piece of fiction. Each zine cover is individually made, my review copy having a picture of the Pope. But inside the zine is only densely printed words. (HH)
Andrea Pomini / C.P. 215 / 10064 Pinerolo / Torino / Italy

ADHESIVE X #3/ $1.50 ppd or trade
5 1/2 x 8 1/2 - copied - 56 pgs
This is a pretty great zine from New Hampshire, with a strong local feel. It's packed with interesting stories and humorous writing, including interviews with Shellac and Kim Coletta and a guide to categorizing band members on stage (ie 'the Townshend'). The downside is the editors complaint of being sexually harrassed by a drunk girl at a party but apart from this one aberration this is a really good zine.(AM)
Mike F / 184 Oak Hill Rd / Concor,/ NH 03301

ANARCHY #42 / $2.00 ppd.
8 1/2 x 11 - newsprint - 84 pgs
Don't know what to tell you. I've never been able to get through a complete issue of this. It's not that I haven't tried - it's camped in my bathroom, often for months at a time, just waiting. Every time I pick it up, my appetite for reading just dies. Guess I've got to side with the Match or Blast!, there's something about humor in politics that I prefer. (TM)
B.A.L. Press / PO Box 2647 / Peter Stuyvesant Station / New York, NY 10009

ANOTHER FINE MESS #2 / $3.00 (?) ppd.
8 1/2 x 11 - printed - 77 pgs.
What a monster this one is - 77 pages, containing the likes of the Chrome Cranks, Cowslingers, Zevi Geva, the Basement Brats, and plenty of reviews and the usual contents. I can't find any negative points to harp on here (though I always try, believe me) - it's just another one of those wildly enthusiastic European 'zines that genuinely are excited about the bands they cover. Neat - good use of found graphics, too. (JR)
Dirk B. / Schepenhuisstraat 66 / B-8510 Rollegem / Belgium

BOYCOTT QUARTERLY vol.3 no.2 / $4.95 ppd
8 1/2 x 11 - printed - 52 pgs
Professional-looking magazine with detailed articles on police/prosecutor corruption in Philadelphia, the Answer Me! bust in Bellingham, the British "McLibel" case, and recent boycotts of Shell and France. Also listings of current boycotts (a lot of them) and some comics I thought were funny and right on. No ads. I'm glad I got to read this. (JM)
PO Box 30727 / Seattle, WA 98103-0727

BRIKABRAK #6 / $1 plus two stamps
5 1/2 x 8 1/2 - copied - 40 pgs
Wow, rad cover. Cool stories, weird gags, Dodge Darts, games, puzzles, stuff. Humor-filled, decent writing, and how can you pass up Andre the Seal vs. Andre the Giant? (JP)
438 Pennsylvania Ave. / Santa Cruz, CA 95062

BURN COLLECTOR #1/ $?ppd
4 1/4 x 5 1/2 - copied - 40 pgs
One of the best personal-journal type zines I've seen in a while. This details Al's brief stay in Providence, RI and is full of little anecdotes and drinking stories, as well as thoughtful insights gleaned from his experiences. This is a good read, enhanced by cool drawings and the occasional photograph, and well worth trying to get a hold of. (AM)
307 Blueridge Rd / Carrboro, NC 27510

CAN CONTROL #10 / $6.00 ppd
8 1/2 x 11 - glossy - 32 pgs
Here's the first annual black & white bombers issue, with tons of photos from around the country, a conversation with Saber, Toomr, and GKone, along with e-mail on why writers bomb, etc. On the musical side it's a talk with the Lords OF Brooklyn. This magazine has been around for a while, and when it comes out each issue is always better than the last, the editor is always to the point with his opinions in the opening statement, and this is definitely the best graffiti zine in existence. (MA)
PO Box 61069 / Seattle, WA 98121-6069

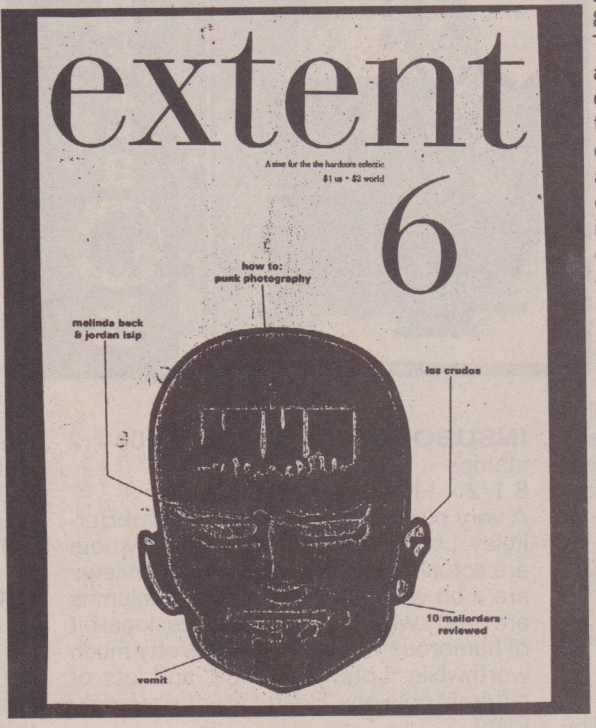
CATCH 22 #4 / $1 ppd
5 1/4 x 8 1/2 - copied - 32 pgs
The layout is plain + clean, an article every page or two and not much filler or wasted space. The focus her is mainly computers and phones w/ an emphasis on pranks + revenge, technical info way over my head but some funny anecdotes too. Definitely a libertarian leaning here. Other pieces on the Erie scene, hip hop, veganism (quite detailed), and a Phoenix graffiti crew. If you're interested in the subject matter it's a bargain at $1. (JM)
4915 Woodbury Dr. / Erie, PA 16510-6413

COW #1 / $3 ppd
6 1/2 x 10 - printed - 24 pgs
This is the debut issue of a black and white comix collection. In this episode are comics from Yugoslavia (Aleksandar Zograf) as well as a bunch from Boston. This could become a good thing. (SC)
MonsterPants / PO Box 2212 / Jamaica Plain, MA 02130

COW PAT #5 / $2 + 2 IRCs
5 1/2 x 8 1/2 - copied - 44 pgs.
It's a zine from the UK...all about the USA! Too bad, cos I like a lot of bands from England. Anyways, this issue revolves around the editor's trip to the US with his band. The "tour diary" is not too exciting, and tries to name drop as many scenesters as possible. But...there are interviews with High Standard (a great band from Japan), Cheese Burger, Birdie Jo, and the Death Wish Kids. (MD)
Kingswood Lodge / Swan Bottom / the Lee / Gt. Missenden / Bucks HP16 9NU / England

CRYPTIC SLAUGHTER #3 / **TANGENT** # 2 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 36 pgs
This split zine from Spokane is straight forward from the author's heads. Stories, musings, general shit. Not too bad. (SC)
Cryptic Slaughter / PO Box 1781 / Spokane, WA 99210

DWGSHT #4 / $1 plus two stamps
8 1/2 x 11 - printed - 24 pgs
Hmm... what have we got here? Boring columns by people with nothing to say, an article about a woman caught up in a magazine scam, cartoon strips, short fiction, some dumb rant, a scene report, and some reviews, all of it poorly written and typeset but not spellchecked. Another winner. The zine revolution continues full steam. I'm so happy to live in such an exciting time. (JP)
Alex / PO Box 2819 / Champaign, IL 61825



EARQUAKE #43 / $2.00 ppd
8 x 5 1/2 - printed - 24 pgs - French
Interviews and reviews is the best way to describe this issue of Earquake. There are interviews with Terveet Kadet from Finland, The Guzzlers,Stormcore, Boiling Point, The Fallouts, Naked Aggression and The Swing Utters. The rest of the zine is made up of reviews. Plus there is a listing of gigs. (HH)
Leca Fred / Le Menil / 88160 Le Thillot / France

EXTENT #6 /$1 ppd ($2 world)
8 1/2 x 11 - newsprint - 48 pgs
With its new issue, Extent joins Commodity as one of the few current zines actually worth waiting for. This is great. There's a big and interesting interview with Los Crudos, and one with two visual artists, Jordan Isip and Melinda Beck. There's also an article on punk photography and a review of ten record mailorders that I'd like to see done even more thoroughly and widely. Top off the package with tons of reviews, some smart columns and a great 2 color layout, and you have Extent 6. Can't wait for 7. (AM)
John LaCroix / 38 Calumet St #3 / Boston, MA 02120

EXTINGUISH Vol. 3 / $2 ppd
8 1/2 x 11 - copied - 36 pgs
A personal and music zine, with a starry-eyed point of view. Story of his trip to Gilman St., interviews with Lance/J Church, Pansy Division, and the lady who does Messy Flower zine, thoughts on living in Simi Valley and reviews. One poem. Good logo. (MJ)
Dan Kaufman / 2826 E. Barnes / Simi Valley, CA 93065

F.O.E. #31 / $1.00 ppd
8 1/2 x 11 - newsprint - 40 pgs
This zine has been around for ages, and the editor states that he'll be doing this thing until they put him in the ground. This issue has a couple of conversations with Anonymous, and Weston, along with reviews, local news and columns. Always an interesting read, and there's plenty of it to read! Get started now on collecting Frank's life work. (MA)
PO Box 4 / Bethlehem, PA 18016

FERN #11 / $1 ppd
8 1/2 x 5 1/2 - copied - 24 pgs
This zine is made up of letters the editor wrote and never sent. It's written in old fashioned typewriter style. It's very personal, with thoughts on traveling and journal-type stuff. Some of it's very interesting, like her thoughts on the trials of being a woman on tour and ideas on sexism. (MJ)
PO Box 2337 / Berkeley, CA 94702

GLOSSOLALIA #5 / $2.00 ppd.
8 1/2 x 11 - printed - 64 pgs.
Grey Spikes, Skull Control, the Beguiled (good to see them actually get some press), show and record reviews, fiction and poetry, all presented on red paper. It also contains plenty of digs on the likes of Green Day, as well as Flip-Side, Epicenter Zone, and, believe it or not, MRR. I'm tellin' ya, babe - rock journalism is a dog-eat-dog business - you have to learn to take the good as well as the bad. Right? (JR)
4470 W. Sunset Bl. #425 / Hollywood, CA 90027

H.A.G.L. #26 / $2 ppd
5 1/2 x 8 1/2 - offset - 40 pgs
This has been around for as long as I can remember. While I don't always share

Trev's sense of humor, this is a good down to earth unpretentious read. Packed from cover to cover, including the Edinburgh punk festival, an interesting (and serious) article on the British Intelligence service, and interviews with the Oppressed, the Fork Hunts, Oxymoron and Ex Cathedra. There's also a healthy batch of reviews, with the emphasis on Oi! and straightforward punk.(AM)
57 Briardene / Burnopfield / Newcastle Upon Tyne / NE16 6LJ / UK

HEARTATTACK #8 / 25¢ + 2 stamps
8 1/2 x 11 - printed - 48 pgs
A lot of people diss this zine, but I gotta say that if you're into what it covers you really can't do better. As usual, this features the latest in hard core, particularly that with that, um, emo edge. This issue features the usual MRR style format with columns, a butt-load of record reviews, zine reviews, classifieds and an interview with Policy Of 3. (CS)
PO Box 848 / Goleta, CA 93116

HEAVY ROTATION #8 / $2.00 ppd
8 1/2 x 11 - newsprint - 40 pgs
In this day when there are tons of zines springing up every day, and the fact that 99% are shit, it's a bummer to see one of the few good zines fold, and that includes this zine. Between doing a band, store, label and distro, the editor can no longer find the time to put the babies out. So, you better save your back issues folks. This issue has an article on how release a 7" record, collectible Florida punk records, a few opinion, and reviews, which are kind of a main feature. Trust me. One of the most charismatic and humorous... Rest in peace. (MA)
PO Box 3204 / Brandon, FL 33509-3204

HOOKED ON FONICS # 7 / 2 stamps & $ .50
8 1/2 x 7 - copied - 36 pgs
Allright. Zine editors who get hassled by the man at their high school. Feel the angst. Live the chaos. Nice typewriter layout, dubious use of graphics, rough writing. Young, punk, political and proud. (BA)
PO Box 0224 / Fond Du Lac, WI 54936

IN EFFECT #8 / $3.00 ppd
8 1/2 x 11 - newsprint - 68 pgs
Chris kicks out another quality issue, and this one is in newsprint, glossy cover and more pages. Every issue brings you news and interviews with the latest New York Hard Core bands, and if you're a die hard, this is what you need, and if you're just mildly into this music, you'll still find something interesting here. I've never been big on the NYHC scene, but the more I read here, the more my interest grows. This issue has interviews with Shelter, District 9, The Six & Violence, Powerhouse (the first non-New York band interviewed in this zine!?), and Rockin' Rex Records. The editor keeps the interviews at a good length with information and humor to hold the readers interest. Always an interesting read, and probably one of the best zines around at the moment. (MA)
Chris Wynne / 119 - 16 8th Avenue / College Point, NY 11356

INSUBORDINATOR # 5 / $1.00 + 2 stamps
8 1/2 x 11 - copied - 20 pgs
A very punk zine from the streets of Berkeley. Lots of contributors, some of whom are actually worth reading. The interviews are a bit weak, but some of the columns are pretty well done and the occasional bit of humorous writing makes it pretty much worthwhile. Lots of attitude, and lots of different opinions. Read it at your own risk. (JW)
2018 Shattuck Ave. #19 / Berkeley, CA 94704

IT'S ALIVE #13 / $1.00 ppd
8 1/2 x 11 - copied - 28 pgs
Wait, what's this!? Another issue of It's Alive in the same year!?! All kidding aside, I'm glad to see Fred put another issue out before the year closes, and this one is definitely one of his best efforts. This issue is focused on the new wave of Nard Core bands with interviews from No Motiv, Numbskull Productions, Skinny Rogers, Burning Dog, John Lyons, Phooey, Dick Circus, and the reformed Stalag 13, along with a few words from Kent McClard. Fred also proves once again that you do not need a computer to do a zine with a tight layout. Cut and paste for life!! (MA)
900 Azalea St. / Oxnard, CA 93030

KICK IT OVER #35 / $3 ppd
8 1/2 x 11 -copied - 75 pgs
An anarchy magazine from Toronto. This issue's theme is work. Also articles on squatting, theft, post modernism, an interview with Noam Chomsky and book reviews. Very dry and fully informative, interesting even if not goofy enough for my own tastes. (JB)
PO Box 5811, Station A / Toronto, ON / M5W 1P2 / Canada

McJOB #1 / $2 ppd
8 1/2 x 5 1/2 - copied - 20 pgs
A zine about bad, sub-minimum wage jobs. There's lists of bad jobs the editor has had, a list of annoying things at work, a review of "Sabotage In The American Workplace" (which is obviously an inspiration), and zine reviews. Not bad, but a little affected. (MJ)
Dyslexic / PO Box 4763 / Boulder, CO 80306

McJOB #2 / $2 ppd
8 1/2 x 5 1/2 - copied - 28 pgs
More work related trauma, this time with contributors who write about their own awful job experiences. always good for a few stories. This issue seems a little more authentic than the first, so I'd go for this one. (MJ)
Dyslexic / PO Box 4763 / Boulder, CO 80306

MULTIBALL # 8 / $ 1.00
4 1/4 x 5 1/2 - copied - 32 pgs
The newest issue of the best mini-zine in the NorthWest. Very nice layout, good writing. It's a nice little zine that fits in your pocket. Melts in your mind, not in your hand. (BA)
PO Box 40005 / Portland, OR 97240

OX #21 / $5 ppd.
8 1/2 x 11 - newsprint - 96 pgs / German
Ox zine is turning into one of Europe's better zines. A good variety of band interviews, reviews and letters. And in this issue you get interviews with: Killroys, Mojo Nixon, Grim Skunk, Rev Norb, Freeze, DFL, Kina, Wizo, Slick, Locust Fudge, Sonar Nation, Riverdales, Lazy Cowgirls, Man or Astroman? and Upright Citizens. Plus you get record and zine reviews and letters. (JX)
PO Box 14 34 45 / 45264 Essen / Germany

PERVERT #9 / $3.00 ppd.
8 1/2 x 7 - printed - 32 pgs.
The latest installment of Gavin McInnes' appropriately-named autobiographical comic - he and an erstwhile girlfriend backpack across Europe and encounter a variety of squatters, anarchists, and punks, and go through all the stress

involved with traveling with a loved one. Good stuff, though I'd be interested to see some non-autobiogaphical stuff. And that's right - we Americans don't take shit from anyone, dude - *don't you forget it!* (JR)
PO Box 42023 / Montreal, PQ / H2W 2T3 / Canada

PLOT #5 / $3.00 ppd
11 1/2 x 8 - printed - 44 pgs - German
In this zine there are interviews with Dawnbreed, Earth Crisis and Ian McKaye. There is also an article on the band Warzone. The rest of the zine is devoted to reviews and ads. This zine has a pretty cool poster cover on the back page of a young kid with an X marked on his hand. (HH)
X-Mist / Riedwiese 13 / 72229 Roardorf / Germany

PRESENTLY OUT OF PRODUCT #2 / $1 ppd
8 1/2 x 11 - copied - 32 pgs
This zine is a bit shit-obsessed. Rants against Camille Paglia and make-up, stories of abortion and sexism, grammar info(this seems to be a trend in zines), an interview with Dan O'Mahoney, weird historical "shit facts" and more. I think it has a lot of spirit. (MJ)
39174 Castleman St. / St. Louis, MO 63110

PROFANE EXISTENCE #26 / $2.00 ppd
8 1/2 x 11 - newsprint (2 color!) - 58 pgs
Well.... what can I say about Profane that hasn't been said? Like Heart Attack or Punk Planet - it comes out regularly enough to be consistent with both quality and content. Only the lineup seems to change - interviews with Assrash, Defiance, and Fleas and Lice. Always worth mention is the tons of political coverage - which taken with the proper grain of salt, can bests any other 'large' zines at the moment. (TM)
PO Box 8722 / Minneapolis, MN 55408

PUBLIK ENEMA #10 / $1
7 x 8 1/2 - copied - 72 pgs
Another endless travel journal. Interspersed are reprints, found objects, and some reviews. The writing didn't exactly leap out and grab me, but you do get a lot of zine for your buck. (JP)
Skot / 25686 Nugget / El Toro, CA 92630

RAGE #7 / $0.25 + 2 stamps
8 1/2 x 11- copied- 18 pgs
A multi-issued feminist zine with multiple writes and though groups. Information on eating disorder clinics along with articles on domestic violence. All in all, not as angry or radical as it seems to want to be. Not too many new ideas in these pages, but there is nothing tedious or destructive about more articles on body image, sexism and equality awareness. (JB)
PO Box 2962 / Rapid City, SD 57709-2962

RAGE #8 / 2 stamps
8 1/2 by 11 - copied - 12 pgs
Cut + pasted by a feminist collective from South Dakota, this is mostly poetry w/ some artwork, reprinted articles, opinions and recipes, yum. The poems are straightforward and readable, more like rants than poesy. 2 stamps is cheap but you're better off getting "The Beauty Myth" or "A Handmaid's Tale" from the library. (JM)
PO Box 2962 / Rapid City, SD 57709

ROCKTOBER #14 / $3 ppd.
8 1/2 x 11 - offset - 52 pgs.
This zine is excellent, and I'm not even a fan of that garage-y type music. This has interviews with the Go-Nuts and Wayne Kramer, plus lots of really amusing reviews, and hilarious writing on eccentrics and midgets in the rock and roll scene. Then you get a great comic about going to a Kiss convention, and pages of bizarre Punk'nhead comics. And if that wasn't enough, there's a 17 song flexi with the likes of Butterglory and Girl Trouble, among others. You should order this now. (MD)
1507 E. 53rd St #617 / Chicago IL 60615

THE RULERS #6 / $1.00 ppd
8 1/2 x 5 1/2 - printed - 20 pgs
This issue is devoted to a day in the life of eight different people during the summer of 1995. Perhaps the concept is good, but I didn't particularly find it that interesting. Reading someone else's journal about their life only showed me how boring my own really is. Anyway sorry I couldn't find something better to say about this zine. (HH)
Sa Mob / PO Box 1931 / Erie, PA 16507-0931

SCREAMS FROM INSIDE #5 / $1 ppd
8 1/2 x 11 - newsprint - 16 pgs
SFI reads like a zine version of "My So Called Life." Which is OK, but sometimes it leaves you wanting more than the egocentric introspection offered by reading one's woes. That said, this issue also has an interview with Kent McClard, record reviews and zine reviews. There's lots here and it has a great quote from Henry Miller. (JX)
PO Box 13044 / Minneapolis, MN 55414

SECOND NATURE fall '95 / $3 ppd
8 1/2 x 11 - printed - 64 pgs
Not-shitty interviews with Youth Brigade, Dan O'Mahoney, Metroschifter, Split Lip, and skateboard entrepreneurs Kareem Cambell and Jonas + Jeremy Wray. Also a short tour diary, crossword puzzle, record zine + video reviews. Plenty of ads and clear, well-reproduced photos. A lot of work went into this, the layout really looks great. (JM)
PO Box 11543 / Kansas City, MO 64138

SIMBA #10 / $2 ppd
5 1/2 x 8 1/2 - copied - 60 pgs
Hmmmm...I haven't really made up my mind about this zine. A lot of it is very self-centered (to an extreme) and even worse, way "boy-centric". ("I need him to either put me down or hold on to me.", "I wish I liked girls more...I can't like them.", yuck.) But there is some good writing in hear about the editor dealing with her mom's death and on peoples views of sexuality. Then there's lots of photos of boy bands and interviews with Texas Is the Reason and Split Lip. (MD)
Vique Martin / 212 Abbey Hey Lane / Abbey Hey / Manchester / M18 8TW / England

STAY WILD #3 / 2.50 DM
8 x 11 1/2 - copied - 68 pgs
This here looks like a good mag, in German, featuring interviews with The Muffs, Screeching Weasel, Wat Tyler, Psychotic Youth, Mato Ratos and Schleprock. (SC)
Abel Gerbhardt / Ahrensburger Str. 164 / 22045 Hamburg / Germany

STAY WILD #4 / $3.00 ppd
11 1/2 x 8 1/2 - printed - 64 pgs - German
There is lots-o-punk in this zine. There are interviews with Man Or Astroman and The Vikings. There are articles on the bands Trash Brats, Adolescents,

Rancid, Chaos Tage and Los Primos. There are also tons of reviews and loads of ads. Plus there are lots of cool graphics. (HH)
Sven Dannenberg / Thieshoper Grund 5 / 21438 Thieshope / Germany

STEEPLECHASE # 1/ 2 stamps
8 1/2 x 11 - copied - 28 pgs
Obno agro cleanline but crude stupid making fun of stupid arguably racist tongue in cheek geeky whiney dumb comics with people talking mostly or something introspective or not. It's ok for the price. There is a very nice story about a laundromat. (BA)
Gregory Nipper / 511 So. 93 Ave. / Omaha, NE 68114

SUPERMARKET FANTASY #3 / $1 ppd
5 1/2 x 8 1/2 - copied - 50 pgs
This is really a good zine. Eclectic stories, commentary and ramblings that all tie in together and work well. From articles on being 16 to nihilism to smoking and health and even doing zines. All this and even a road trip travel log, as well as a tribute to Matthew Broderick. So if you like variety zines, then get this one. (JX)
42W985 Faireno Dr. / Elburn, IL 60119

SUSPECT DEVICE #24 / $4?
5 1/2 x 8 - copied - 40 pgs
Man, I love this zine. Totally non-computerized, looks just the way a zine should and it always has some good coverage, although since it's from England, it sometimes seems a little out of date. This issue features a couple of good personal articles (!) as well as reviews, and of course, interviews. This time its with the Swinging Utters, Riverdales, Retch Records, Chopper and a Gigantor tour diary. (CS)
PO Box 295 / Southhampton / SO16 9ZA / UK

TAIL SPINS #24 / $3 ppd
8 1/2 x 11 - offset - 128 pgs
Well, I'd have to say this magazine has the look and feel of Flipside, good or bad... except ikt does have pretty good coverage of smaller underground bands. It consists mostly of record reviews, which are long and fairly in depth and live show reviews from the Chicago area. There are interviews with the Demolition Doll Rods, the Smears, Snapcase, Apocalypse Hoboken and Mouthpiece. Anyway, I liked this zine better than I wanted to, maybe you will too. (JX)
PO Box 5467 / Evanston, IL 60204

TOUGH GUYS DON'T DANCE #1 / $4.00 ppd
8 1/2 x 11 - copied - 48 pgs
These guys started this zine in an effort to give back to a scene that they feel they have greatly benefited from being involved in. Primarily based around straight-edge, although not completely, they have teamed together to cover what they see as vital music and people, and with this issue they are off to a good start.
Interviews are with Acme, Hazel Lepers, Feeding The Fire, Timebomb, Vique Martin, and Gasmask (which should make you want to get this on that alone!), along with articles on the Forza Italia, scene reports and two seperate articles and perspectives of the Vort'n Vis music festival. Before you write this off as another reactionary straight-edge zine (which this is definitely not), give this one a chance, because these guys use their heads, and the passion for what they believe in shows through. (MA)
Massimo Moscarelli / Via Licinio Stolone 62 / 00175 Roma / Italy

UNDER 18 #2 / $1 + 4 32¢ stamps
8 1/2 x 11 - coped - 60 pgs
Pretty good young zine. I like the messy cut and paste layout. I liked the funny band name word games and Smurfs maze. I didn't like the article on how feminists are trying to keep men down, but it was a very small part of the issue. Mostly though, this was pretty good interviews with a *ton* of bands, like The Varukers, Oppressed Logic, The Glory Stompers, SMD, Submission Hold, and about 6 more bands. Definitely worth a look — it's so big there's bound to be something it that you'll enjoy. (CS)
1215 Ronan Ave / Wilmas, CA 90744

UNDER THE VOLCANO # 28 / $2.00 ppd
8 1/2 x 11 - offset - 64 pgs
This is one of the slickest zines that I have seen. Good layout and mostly excellent writing. The columns are are short but interesting, especially one about teen exploitation films of the '80s. The interviews are somewhat uneven, but the good ones, particularly one with Uncle Floyd, and another with Ben Weasel, more than make up for the rest. Loads of music reviews, and a few pages from Donny the Punk about the Internet. (JW)
PO Box 236 / Nesconset, NY 11767

URLO / HATE #3 / $6.00 ppd
10 1/2 x 8 - printed - 62 pgs - Italian
It's another issue of this two in one zine. Urlo concentrates on those bands from Italy with interviews of the bands Moofloni, Asphodel, Contropotere, Crunch, Atrox, Ciclone plus a few others. This side of the zine also comes with a 7 inch of the bands Mirabilia and Veronika Voss. The Hate side of the zine dwells more on garage punk with lots of emphasis on California. Included in this issue are interviews with Devi Dogs, Jon Spencer Blues Explosion and the Phantom Surfers. Plus there is loads of discography on past California bands. Too bad this zine isn't done in English, we Americans could learn more about our own scene. (HH)
Hate / Via Vidaschi 11 / 00152 Roma / Italy

UZURLIKZURLI #1 / $3.00 ppd.
5 1/2 x 8 1/2 - copied - 31 pgs.
I really appreciate 'zines that actually have a lot to read, as opposed to page after page of wasted space. This 'zine (I'm not going to type the title again) falls into the former category - interviews with the Mono Men and Dead Moon, lengthy and well written reviews, and an attitude rooted in the more traditionally-minded "punk rock" scene (rather than the current NoFX / Fat Wreckchords scene). Lacking in graphics and photos, but then it is only issue one. (JR)
22 Jeddo Ct. / Langford, WA 6147 / Australia

WE CAN BEAT UP MOST PEOPLE #5 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
This is one of those zine with a sense of humor that's so fucked up you can't help but laugh, especially if you imagine the reactions of people who are to uptight to get it, and there are plenty of people like that in punk these days. The content is mainly opinions, which are scattered throughout, mostly with a smart ass approach, intended to provoke and shock (maybe?). There's a quick article on RU - 486, an interview with Sheer Terror, a chronology of the BST, lists, reviews, and more. Looking forward to the next issue. (MA)
361 Hillman Ave. / Staten Island, NY 10314

BOSCH #1 / $1.00 and 2 stamps
This zine is the result of a couple of guys getting in a van and traveling around for two months. Thoughts, recounts of what happened, etc. If you're interested in other people's road trips, this one's for you and you and you.
PO Box 43141 / Tucson, AZ 85733

CARRY ON SCREAMING #3 / 1 stamp or trade
French newsletter with Enola Gay, and reviews. The layout is great!!! If I could understand more French...
Luc Ardilouze / 84 Bis, Rue De Grenelle / 75007 Paris / France

CHIHUAHUA DUST #2 / $1.00 or trade
Brother Inferior, Litmus Green, Rice, a funny interview with a couple of 'alternative' girls, comments on the trendiness of punk, scams, etc.
One of the few zines that was fun to read this month.
24632 Benjamin Cir. / Dana Point, CA 92629-1052

CRASS MENAGERIE #16 / S.A.S.E.
The latest installment of this one pager bringing you the latest in thrash, grind, crust, punk, hardcore, death, you name it. Always informative.
356 N. 550 E 23 - 3 / Ephraim, UT 84627

CREEPY MIKE'S OMNIBUS OF FUN #1 / $2.00 ppd
Comic based zine that has interviews with Dennis Eichorn, Peter Bagge, and Mary Fleener, along with reviews and comics.
Mike Ruspantini / PO Box 983 / Buffalo, NY 14213 - 0983

DADDY FOUGHT IN THE WAR #1 $1.00 ppd
Words on the Generation X sham, the co-opting of punk rock, photos, reviews, etc.
Blair Taylor / 3127 Rocky Pt. Rd. / Bremerton, WA 98312

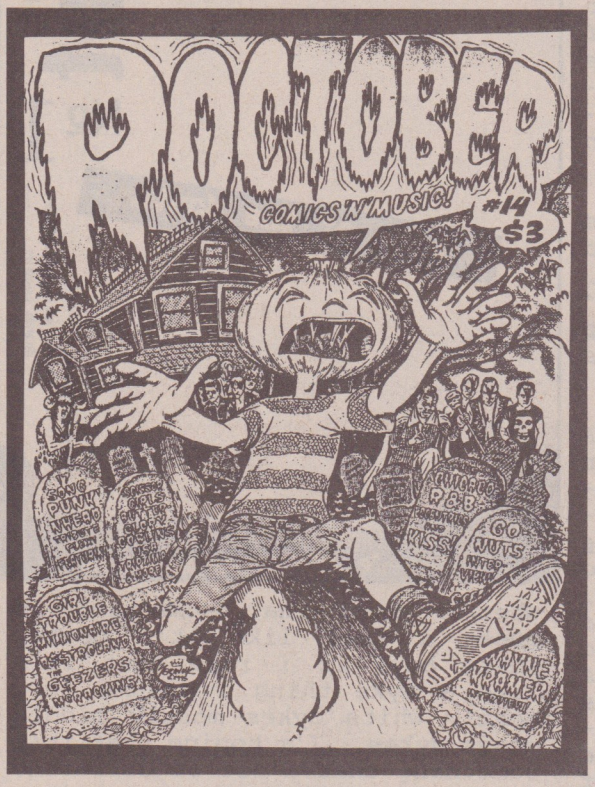
DA VENT #0 / 2 stamps
Here's a one shot zine that's spewing forth hatred towards Jawbreaker. A zealous former fan goes off on the latest band to cross over, with punches and jabs throughout. I can't say I was too heartbroken when these guys signed because I never thought they were punk, and they always sucked on top it all anyways.
PO Box 4312 / Sunland, CA 91041 - 4312

DISASTER #1 / $1.00 ppd
Das Klown, Dead End Crusiers, Pepsi Generation, reviews, poetry, and clippings.
PO Box 215 / Mission, TX 78573

HUH WHAT!? #2 / $1.00 ppd
Pennywise, opinions, and reviews.
PO Box 6114 / Woodridge, IL 60517

KLEEN #2 / $1.00 and 2 stamps
Spitboy, ten things men can do to fight sexism, an account on hanging out with a homophobic woman, opinions, etc.
Martha / PO Box 2817 / Gaithersburg, MD 20886

LAST ONE #4 / $1.00 ppd
First off, the cover is pretty funny, with some goofy kid preparing to take on a skinhead. Inside are many opinions, photos (which do not reproduce to well), comics, artwork, clippings, life on an Indian Reservation, etc.
5404 E. Courtland Blvd. #282 / Flagstaff, AZ 86004



LOUDMOUTH #1 / 2 stamps
A few words on The Ramones, and plenty of clippings and reviews.
Derek Robertson / 102 Lombardi Rd / Pearl River, NY 10965

LUNCH HOUR JAM SESSION #1 / 1 stamp
Citizen Fish, Bender, opinions, reviews, etc.
1715 Hodges Blvd. #301 / Jacksonville, FL 32224

MARRIED PUNKS #5 / $1.00 ppd
There's plenty to read and enrich your mind with here. Opinions, reviews, clippings, mail and more. Interesting.
PO Box 991424 / Redding, CA 96099-1424

MENTHO - LYPTUS #3 / $1.00 ppd
Plan A Project, Bunji Jambo, opinions and reviews.
222 West Center St. / Nazareth, PA 18064

MOGWI #1 / $1.00 and 3 stamps
Indecision, recipes, news, reviews, clippings, etc.
240 Pacific Ave. / Staten Island, NY 10312

MOON SKAZETTE #23 / S.A.S.E.
The latest update of news, new releases, etc.
PO Box 1412 / New York, NY 10276

MOUNTAIN #? / 1 stamp
Words on the O.J. trial, shows, etc.
PO Box 1172 / Huntington, NY 11743

OFF THE BEATEN PATH #2 / $1.00 ppd
Opinions, an interview with Sales & Marketing, reviews, clippings of the Ramones, etc.
Matt Detox / 834 N. Spoede / St. Louis, MO 63141

PELLET #1 / $2.00 ppd
The Makers, The Leather Uppers, reviews, scams, mainstream comics redone and made more tolerable, etc. Comes with a free cigarette.
3418 E 49 Ave. / Vancouver, BC / V5S 1M2 / Canada

PERVERT #1 / $2.00 ppd
Those Who Survived The Plague, Peter Prank, No Idea fanzine, Internal Conflict, Here Be Monsters, a Swedish scene report, etc.
Andrea Fornaca / Via Forze Armate / 105 20147 Milano, Italy

PUNK 101 #A / 3 stamps
George Tabb, Mykel Board, Panic, Rev. Norb, reviews, etc. The amount of pages is due to one sided copying. Kind of a waste.
Jen and Ian / 24 E 6th St / Patchogue, NY 11772-2316

SON OF SKAM #3 / $1.00 ppd
Brad from Rhetoric Records, Dave Thirsty, reviews, etc.
PO Box 781 / Grandy, CT 06035

TERMINAL #3 / S.A.S.E.
One pager of opinions and reviews.
3393 Penn Ave / Apalchin, NY 13732

THE BUG RACE #2 / $1.00 ppd
Opinions on revolution, the government, religion and punk, etc., along with clippings and other assorted chaos.
Chris Bugg / 6269 Apache Plume / Rio Rancho, NM 87124

THE JOY OF LAURA #2 / $1.00 ppd
Parasites, 88 Fingers Louie, Apocalypse Hoboken, news, reviews, etc.
Dan C / PO Box 5154 / River Forest, IL 60305-5154

TRIPWIRE #20 / 1 stamp
Opinions, reviews, clippings, etc.
PO Box 1224 / Yuba City, CA 95992

VERA KRANT #21 / $3.00 ppd
Dead Moon, Unsane, Moondog Jr., Love 666, reviews, news, concert dates, etc.
Oosterstraat 44 / 9711 NV Groningen / Holland

WHAT'S GOING ON IN MY PANTS? #2 / 1 stamp or trade
A.F.I., Blanks 77, opinions and reviews.
488 Green Bay Rd. / Highland Park, IL 60035

WORKER AND PARASITE #3 / $1.50 ppd
Unbroken, animal rights information, reviews, photos, etc.
Christopher Flynn / 27 Turtle Rock Ct. / New Paltz, NY 12561

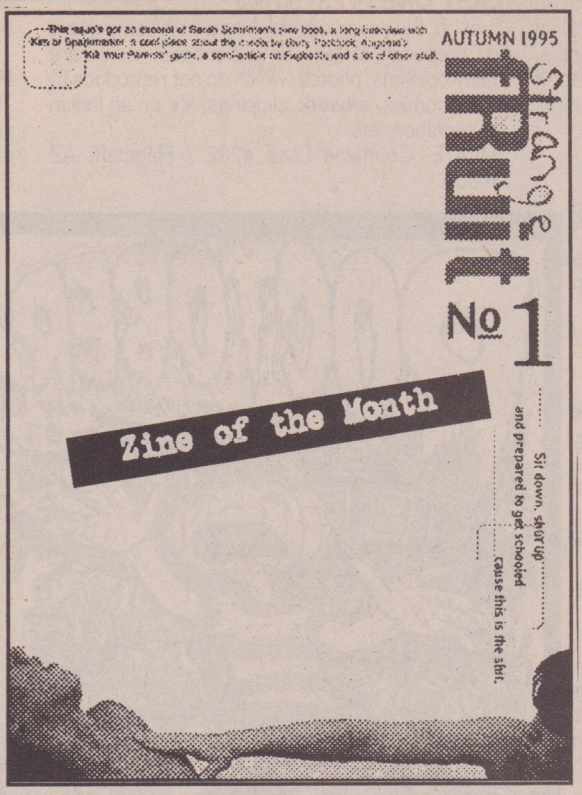
YOPS! PHOTO ZINE #5 / $3.00 ppd
Pix of bands, people, places, etc. Also has an interview with Here Be Monsters. The only complaint is the reproduction of photos is too dark.
Andrea Fornaca / Via Forze Armate 105 / 20147 Milano / Italy

Since Bruce LaBruce/Johnny Noxzema/GB Jones gaybashed their way into queer consciousness with their attack zine JD's in the late 80s, "queercore" has come a long way. From fringe punk scene, to preferred homo pick up look to ***the quivering slit of mainstream success*** *("SM-dyke band" Tribe 8 has been bottoming for corporate attention. Even rough queers can hire publicists.)*

Hoping to smash bourgeouis gay/lesbian ghetto life and smirking straight opression, their "queer revolution" -soon became ***just another hip slumming joint*** *for white kids and hip advertising execs.*

So you can understand why SF queers ***Akiko Carver, Jason Roe, and Ted Young-Ing*** *created a queer zine that refuses to be queer -- Strange Fruit. Smart, dense, and totally unpretentious, Strange Fruit starts from a deep sense of alienation and spirals inward. What was once the self-reightous voice of queer anger immortalized in JD's has matured into* ***the fierce melancholy of Strange Fruit****.*

In its best moments, Strange Fruit conjures up a space where the pain of living in exile is touched by the joy of living in community. ***Not queer, not straight, but forever and wonderfully strange****.*



Q: Are you a queer zine?-T: We're trying to give a space to voices that aren't given a space **J:-** It's sort of a queer zine but it's sort of not at the same time. We have a lot of other agendas we want to get out. My goal is not to be a queer zine -- but to be like lots of straight magazines. **T:** Oh come on **J:** i cant say that? **T:** Yes, but **J:** You didn't let me finish what i wanted to say -- like lots of straight magazines have mostly straight articles but with a couple queer ones -- everything doesn't have to be queer stuff but i want people to get the idea that this is queer space. **A:** I don't know, when i read that something is queer i feel like it's mostly white boys if i read that it's like a dyke thing i assume it's mostly white dykes mostly middle class dykes. I'm hoping that it's something that a lot of different people can relate to, not just white and male **J:** i think what we're trying to do is let people represent themselves as themselves, as a whole, not peices of themselves. If my identity is a queer male, whatever i do, listening to my music or what not, reading, that's my identity, that's going to effect it. **T:** We need to be able to build identity not from a gay stereotype or myth, just being whoever you want to be, anything, if it's gay, if it's punk -- not that all of us here identify as punks anymore.

Q: Do you consider yourself punk? J: It's not a matter of being punk its seeing how far being punk will take me towards the goals i have. In the past I've been trapped in thinking that punk is more than it is. It's a community, but not a community that i fit in. I felt unsafe -- whether its physical violence or just shitty people... **A:** I used to be a big anti-punk, but i guess i am one, it's just the scene i fell into. It's not a major or minor part, it's just who i am **T:** Whatever. Punk has a lot of potential but not a lot of reality.

"All this queer visibility, it's just marketing, it's all about corporations, not about community."

Q: I remember when you first told me about the zine, you said, I really want it to be positive. Why?-T: I think it's really easy to write things that are negative, angry, and don't go beyond it. i think its important to point out that things are crappy, but also offer solutions, places for people to go beyond where they're at. **J:** It's just that we know that there are so many negative issues...like major labels suck, greg louganis sucks, rob and dave jackson-paris sucks...this zine is about creating space for people who are working on it, becoming a part of our community.

Q Why do you think queer is so important with freedom rings and rainbow flags? queer has become so marketed, Atlantic just created a gay music division -- what is so radical about queerness? A: All this queer visibility, it's just marketing, it's all about corporations, not about community or building a queer movement. it's about nothing substantial. **T:** i want to add that its true that there may be a lot of queer visibility but Atlantic and don't panic, they don't speak to me, we need to build a community built on real things. **J:** I don't want to be radical. I just want to be living.

-- Gary Andrew Rosen

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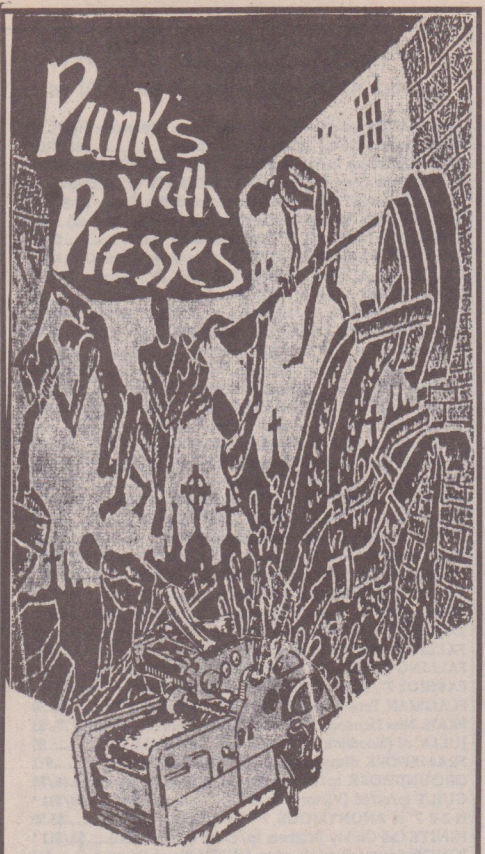

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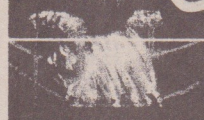

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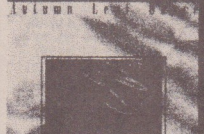

CTW 8 - **Autumn Leaf Dance - Learn What is Taught - CD only** - An album of subtle and beautiful diversity. Melodic female vocals and encrypted political sprinkled inside the personal. Former members of Oversight. The drummer Dave has designed the jackets for most CTW releases and has outdone himself with these layouts.

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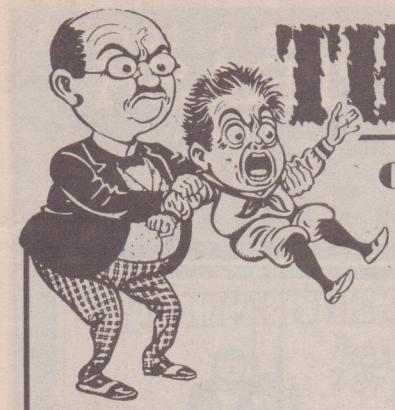

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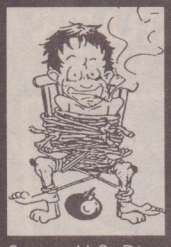

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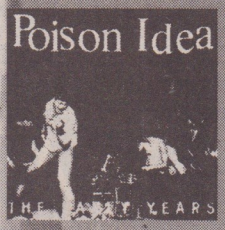

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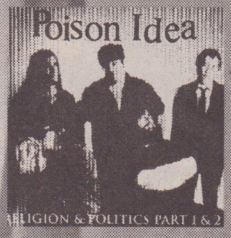

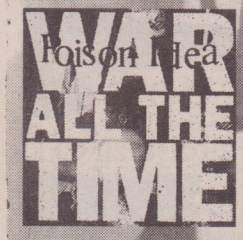

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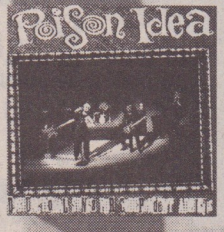

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DEAD KENNEDYS "Jello's Revenge" CD, two live shows, 10-25-79 and 5-24-85. 21 songs. excellent sound board recordings. $20 cash only. Rita Rock, 5024 Katella Ave. #233, Los Alamitos, CA 90720

PUNK? A 27 band CD compilation out now! With- Fighting Cause, Eveready, Moist, All You Can Eat, Jon Cougar Concentration Camp, Tiltwheel, Spent Idols, Safehouse, Nimrods, Slinky, Plinko, 5 by 9, Discount, Underhand, Donut Run, He's Dead Jim, My Pal Trigger, Vanbuilderass, Bert, In Like Flynn, Peaceful Nonexistence, Unwanted Guests, Skif Dank, Solvents, Minus Tom, Gruel and Gimcrack. $8 ppd. Send to: Backspin Records c/o Tom Mason / 12800 Vonn Rd. / #8702 / Largo, Fl 34644. Make payable to Tom Mason. Thanks a lot!

SOUND IDEA DISTRIBUTION— Send $1 US, $2 foreign for current catalog. Send samples and working terms. Store open now in Brandon, FL. Sound Idea/PO Box 3204/ Brandon, FL 33509-3204 USA Call(813) 653-2550

BOOTLEGS out the bunghole in the Sound Idea catalog. Send $1 US or $2 foreign for current catalog. Bootleggers get in touch. Sound Idea Distribution/ PO Bo~ 3204/ Brandon, FL 33S09-3201 USA Sound Idea store open now! (813) 653-2550

I WANT this shit: Misbrukarna, Huvudvatt/ Picnic Boys, Rattus 1st 7", "Punk! Que Punk?", Tolbiac's Toads, Solger, Execute flexi, Stalin "Dendo kokeshi", Confront, Eskorbuto and other Japanese, European, US HC & Oi!, S.E. & Crust, too. No, it's no joke. To: H. Firmanty, Postfach 650424, D-13304 Berlin, Germany.

MAXIMUMROCKNROLL music classifieds

T-SHIRTS, RECORDS, VIDEOS, CDs and more! Send $1 US or $2 foreign for current catalog. Send samples and working terms for consideration. Store open now! Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA Call (813) 653-2550

JAPANESE AND EUROPEAN LABELS: Trade with me! I run Burrito Records and Sound Idea Distribution. Out now: Failure Face/Ulcer 7" and H-100s 7". If you can't trade, send wholesale prices. Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA Sound Idea store open now! Call (813) 653-2550

OUT NOW! EH-1 Video Fanzine issue #3. Featuring live shit and interviews with Guttermouth, Big Drill Car, Lunachicks, Devil Dogs, Cadillac Tramps and lots more. 2hrs 40min. VHS/NTSC only. Send $10ppd. to EH-1 Video Fanzine, 3827 Lawrence Ave., #507, Scarborough, Ontario, Canada, M1G-1R4. M/O orders payable to: Rick Sullivan. US residents send US funds.

STIFF LITTLE FINGERS 7"s-Gotta Getaway, Just Fade Away, Price of Admission, Straw Dogs, Bits of Kids, Back to Front, At the Edge, Talk Back, Alternative Ulster-$80. Nihilistics-1st LP-$30, 1st 7"-$40. Gorilla Biscuits-1st 7" (yellow)-$30. Vice Squad 7"s - Last Rocker $25, Stay Strong $25, Beki (picture disc) $10. Lloyd Vonerich, 2 Pasture Lane, Old Beth Page, NY 11804.

DROP DEAD 8-Track is out. 104 songs, 60 (or so) unreleased. $5ppd. US, $7 overseas. No checks. New mail order catalog soon. TPOS, 12 Mill Plain Rd., Danbury, CT 06811.

GG ALLIN 8-Track. "Carolina Shitkickers" and more $4ppd. US, $6 overseas. No checks. Mail order catalog #9 ready soon. TPOS, 12 Mill Plain Rd., Danbury, CT 06811. USA (203)-792-1630.

SALE: MnMs - I'm Tired (Back to Front) 7", Coldcock, Psychic Volts, Groove, Active Dog, Wipers - Better off dead, Blanks - Northern Ripper, Neo Boys, Dole, Kjott, Lost Generation, Definitivos, City X, Tampax, Ratsia -LP, Kaos - 12", DOA - Triumph (Original), Effigies 12". Send wants/correspondence: TK, 2100 Lee Hwy 102, Arlington, VA 2220 1

HOW WOULD you like to find your band in rotation at a cool collese radio station? I'm the punk rock music director at a small but thriving station in upstate NY. I want your Cds, records, tapes for airplay and rotation. Promo material encouraged as well. Send to: Scott K. Wyman, Marist College, MSC 12221, Poughkeepsie, NY, 12601

SKINHEAD/OI! fans I'm selling old and new skin/OI!/ska/street punk records. Send want list or write for free list to : Luc, 6 Avenue Du Fief, 1420 Braine L'Alleud, Belgium.

ATTENTION BANDS, RECORD labels, artistic individuals. We do custom silkscreening on white 100% cotton "heavyweight" quality shirts for $2.99 each! (Price includes shirt) Send your request with phone number to: Underground Squeegee, Dept. M, 92 Corporate Park, Suite C-142, Irvine, CA 92714, or call (714)648-2169, fax (714)250-5878

WANTS: Stalin-Trash LP, Aburadako-flexi, City Rocker-LP, Typhus-flexi, SS-LP/CD, Swankys-Hero LP+7", Gastunk-1st 7", Coward-flexi, etc...See other ad for trades+write for list Brian, P.O.Box 8511 , Warwick, RI 02888 USA

ATTENTION BANDS, I am putting together a compilation CD and am seeking hardcore punk bands from Los Angeles and Orange County, CA. Send in your demos for review. Will return if requested. Send to: Red Tape Records, 92 Corporate Park, Suite C-142, Irvine, CA 92714

VIDEOS: 120 MINUTES for $10. I have Rancid, Op Ivy, Black Flag, Nirvana, Melvins, Tori Amos and many more. Write to: Dan, 204 Manatee Ct., Antioch, TN 37013

SWASH: THE NEW band from Nashville, TN wants fans. We will play your town. Demos are $3 including shipping. Write: Swash, 204 Manatee Ct., Antioch, TN 37013

VIDEOS!!! Tar, Surgery, Boss Hog, Blues Explosion, Pussy Galore, Bastro, Mule, Laughing Hyenas, Oxbow, Rapeman, Big Black, Cows, Railroad Jerk, Jesus Lizard, Hammerhead, Unsane, Nick Cave, Birthday Party, Sandy Duncans Eye, Codeine, Come, Helmet, Didjits, Neurosis, Babyland, Bomb, Distorted Pony, Swans, Pain Teens, 100's more!$1 or 3 stamps for big fucking list to:Jay, POB 562, Mundelein IL 60060

VIDEOS!!! Rancid, Operation Ivy, Down By Law, Screeching Weasel, Vindictives, Green Day, Queers, Nofx, Bad Religion, Bikini Kill, Fugazi, Desiderata, Jawbox, Government Issue, Jawbreaker, 7 Seconds, Seaweed, Lunachicks, 7 Year Bitch, Social Distortion, Supersuckers, Shonen Knife, John Zorn, Zeni Geva, Boredomes, Bad Brains, 100's more!$1 or 3 stamps for big fucking list to Jay, POB 562, Mundelein, il 60060

VIDEOS!!! Rollins, Black Flag, Dead Kennedys, Samhain, Misfits, GG, ~urder Junkies, Antiseen, Alice Donut, Babes In To~and, Chokebore, Blast, Cherubs, Dinasour Jr., Foetus, Wiseblood, My Bloody Valentine, Killdozer, Lubricated Goat, Helios Creed, Grotus, Skinny Puppy, Front 242, NIN, Janes Addiction, Hole, Mudhoney, Nirvana, 100's more!$1 or 3 stamps for big fucking list to:Jay, POB 562, Mundelein, IL 60060

VIDEOS!!! Gift Horse, Crust, Lydia Lunch, Einsturzende Neubauten, Fastbacks, Die Kreuzen, Front Line Assembley, Ministry, Pearl Jam, Nation Of Ulysses, Offspring, Pink Lincolns, Pigface, Ramones, Rorschacl1, Samiam, Sebadoh, SNFU, White Zombie, Scratch Acid, Slayer, Napalm Death, Entombed, Metallica, Tool, Sonic Youth, Vision, Superchunk, 100's more!$1 or 3 stamps for hig fucking list to:Jay, POB 562, Mundelein, IL 60060

VIDEOS: PAL(UK) & NTSC(US etc.) NoFX, Exploited, Zounds, Pennywise, Propagandhi, Business, Poison Idea, DK's, Blitz, Queers, Conflict, S.Weasel, Schwartzeneggar, Operation Ivy, Subhumans, Guns n Wankers, GG, Dickies, Gin Goblins, Face To Face, Descendents, Damned, etc.etc. Over 2000 shows/promos/TV clips for trade/sale.SAE(UK), 2IRC's (overseas), or big trades list to: Dave, 50a Great King St., Edinburgh, Scotland.

DIY VIDEOS. No Soundgarden, Mr. Bungle, Helmet. Got Shotmaker, Drop Dead, Naked Aggression, etc. Plus local punk. $7 for 2 hrs. Write for list & descriptions. Desica Approved/ 240 Jarvis St./ Toronto, ON/ M5B2L1. Your picks str8 off master.

CONFEDERACY OF SCUM- Records by Cocknoose, Antiseen, Rancid Vat, Alcoholics Unanimous, Mad Brother Ward, and GG Allin. send sase to Baloney Shrapnel POB 6504 Phoenix AZ 85005.

FOR SALE, multiple copies of Varukers "Another Religion Another War" double 7", new lp "Still Bollox But Still Here", reissue of Bloodsuckers lp. For prices contact: Dave/ 45 Somerset Rd./ Radford, Coventry/ CV1 4EG/ UK. Phone/fax +44 1203 225378.

WANT TO BUY or trade the following platters: Screeching Weasel-Ramones lp & "Same", Vindictives-Parytime for Assholes-double 10", Dwarves-Toolin for a..., Primates- We are...., Queers- "Shout at he.." & "Suck This", Supercharger-Same lp, lotsa punk rarities for trade. Send offers to" Michael Seiser/ Scheffelstr. 39/ 76571 Gaggenau, Germany

VIDEOS!!! Agnostic Front, Madball, Biohazard, Cromags, S.O.I.A., Slapshot, Wrecking Crew, Downset, Underdog, Into Another, Die 116, Orange 9mm, Snapcase, Bruisers, Rest In Pieces, Sheer Terror, Raw Deal, Killing Time, Crawlpappy, Nausea, Warzone, Supertouch, Accussed, Leeway, Insideout, Quicksand, Gorilla Bisquits, Judge, Life Of Agony, 100's More!$1 or 3 stamps for big fucking list to:Jay, POB 562, Mundelein, IL 60060

SELLING ABOUT 1,500 records, cd's, video's and other stuff of various styles of punk, neo-60's & garage! Lots of UK, German & US rarities from when it all began like Eater, Menace, London, Depressions & lots more! Just send 8 IRC's (sorry for the high postage charges, not my fault) for the fat list to: Michael Seiser/ Scheffelstr. 39/ 76571 Gaggenau, Germany

THE DAMNED, "promo poster" for 1st 7", New Rose/Help (original line-up). $10 ppd. tubed. Skrewdriver poster promo for "All Screwed Up" lp $10 ppd. tubed. Unnatural Axe 7", Tonight We Fight/ Three Cord Rock $10 ppd. Cash or money orders only to: D.G./ POB 46881/ Mt. Clemens, MI/ 48046. Inquiries sase.

VIDEOS!!! Pixies, Breeders, Brutal Juice, Clawhammer, C.O.C., Pegboy, Oiler, Prong, Muffs, Silverfish, Smashing Pumpkins, Danzig, Ethyl Meatplow, King Carcass, Green Magnet School, Husker Du, Beastie Boys, House Of Pain, Karen Black, Janitor Joe, Pitchfork, God Bullies, Pressurehed, Ice-T, Fear, , Murphys Law, Pantera, Fluid, 100's more!$1 or 3 stamps for big fucking list to:Jay, POB 562, Mundelein IL 60060

TRADE: Rattus-Ratcage LP+Uskonto...12", Pandemonium-LP, Kuro-Fire live flexi, Poison Idea-Getting..., Record Collectors..., Pick Your King EPs 1st presses+colored vinyl, Gastunk-Vanishing... 12"+Gazime+Geronimo 7"s, Anticimex-Painkiller 12", Huvudtvatt/ K.I.K.-LP, DYS-1st 12", Electrohippies/Generic-LP, Dropdead-ALL, ETC Brian, P.O.BOX 8511, Warwick, RI 02888 USA

TRADE HC & Punk records: Betong Hysteria 7", Rattus "On Rautta" + "Uskonto", Depression (AU) 7"/LP, Indirekt LP, Trotskids 7", SSD, Toxoplasma, Eu's Arse, LSD, Raw Power 1st LP, Powerage 1st 7" ('83, South Africa), Kangrena, Bloody Riot, Inferno, Gauze, "Quelli che urlano", "My Meat's Your Poison" and much more, write with your lists: H. Firmanty, Postfach 650424, D-13304 Berlin, Germany.

WHY PAY OUT THE ASS for live shows?! 120 min. for $12. Antischism, Doom, Raw Noise, Destroy!, Disrupt, Deviated Instinct, Hellkrusher, Ent. M.I.T.B., S.O.B., Varukers, and more! Will also trade! Shaun, N. 4508 Atlantic Dr., Spokane, WA 99205.

MAXIMUMROCKNROLL music classifieds

OLD H/C material needed for my collection. Video:Slap Shot, Agnostic Front, S.O.I.A., G.B., SSD, DYS, Judge, Madball, CIV. Audio:Wrecking Crew, Sheer Terror, Underdog, SSD, NYC Mayhem, Stars & Stripes, Bold & Burn. Flyers/stickers/patches wanted too. Write: Andrew, 95 Gamble Ave. #507, East York ON, M4K 2H7, Canada

I WANT THESE fuckers (all 1 st press) Minor Threat-1 st 7" (red sleeve), Septic Death All old stuff & UK 12", Abused-Loud & Clear 7", Misfits-Evilive LP (green), Violent Children-lst 7"(orig.), A.P./ Exiled-split 7", Nihilistics-lst LP, YOT-Can't Close... 12" (Caroline), Swiz-Down 7" & Ghost, Judge-LP (green), Project X-7"(Schism w/zine), The Way It Is-comp. & Lifetime-lst 7"(color?, & New Age longsleeve). Will buy, send prices to: $New Direction$ c/o Matt 1574 N. Valley Rd. Pottstown~ PA 19464

SHIT For Sale: DRI-Dirty Rotten LP $20, all UK Subhumans 7"s $15 each, Boston Not LA-comp. $20, Misfits-Earth AD/Wolfs Blood (Plan 9 orig.) $15, Offenders-lst LP $15, Ill Repute-What. .(1st press) $10, Discharge-Decontrol & Never Again 7"s $ 12 each, Angry Samoans-Inside... 12" (orig.) $20, U.C.-Screaming... (lst press) $20 & a few more plus SE video like: YOT, Straight Ahead, GB & more. Write for avalibility and small list to: Matt O'Brien, 1574 N. Valley Rd., Pottstown, PA 19464

HELLO JAPANESE PUNKS I want to trade records with you. I'm interested in Japanese hardcore 1982-95. Some wants include: "Women's Liberation" CD, Warhead 7" & CD, Gaia CD, SOB, Kuro, Asbestos LP, Mobs "Diobolism" 7", Confuse flexi & both 7", Nightmare 12", Braindeath 7", and many more. See trade list. Mike Garber, P.O. Box 80342, Lincoln, NE 68501 0342 U.S.A,

TRADE: Necros "IQ32" 7", Youth of Today "Can't Close My Eyes" 7" & "Break Down The Walls" LP (oriqinal), Rotters "Stevie Nix" 7", No For An Answer 7", BGK 7", Turning Point 7", Boredoms "Anal By Anal" 7", Septic Death 12" (original), Heresy flexi, Aware 7", New Bomb Turks/Gaunt split 7", and many more. Mike Garber, P.O.Box 80342, Lincoln, NE 68501 0342 USA

EARLY MIDWEST Punk Wanted. I'm interested in ~ust about all punk 1976-83 from the middle of America. Some main wants: Crap Detectors, AKA, Dow Jones and the Industrials, Gizmos, Frantix, Cinecyde, Jetsons, Panics, Bum Kon, "Red Snerts" comp., Delinquents, Zero Boys, Subverts, Crucified, and all of the unknowns. Will pay your price. Mike Garber, P.O. Box 80342, Lincoln, NE 68501-0342 (402)438-4550

SOMEBODY please tape me these: Husker Du- "Land" LP, NFX- "NFX" LP, Jackshit- "Hicktown" 7", Double O- "You've Lost" 7", Iron Cross- "Skinhead" 7", Uniform Choice- "Screaming" LP, White Cross- "Fasciest" 7", Eddie and The Subtitles- "Skeletons" LP, Fear- "Living" LP, SNFU- "Quincy" 7", "Menu" 7". I will supply tapes and postage. Thanx. Gen Cast, 11040 Cantlay St. #1, Sun Valley, CA 91352, 818-503-0824.

PUNK-HARDCORE-oi record for sale 1977-1995: Angelic Upstarts. Stiff Little Fingers. Cocksparrer. Braindance Chron-Gen. etc etc ctc Send samples and working termss for distribution of records. tapes. cd's and fanzines. Send stamp or IRC for list to Riot Records, 11427 Bootes St., San Diego CA 92126.

VAGINAL DISCHARGE demo only $1.00!! Retarded acoustic punk. Hilarious! Also available: The Sodomites cd only $6.50. Fast, quirky hardcore/ punk. More stuff available! Write to me please! Reality Impaired Distro. c/o Stan Boman / 410 S. Wall Apt. #31 / Joplin, MO / 64801

MORE LISTENERS are tuned to Broadcastatic radio show on WVCW and WDCE. Music, noise, rants, homemade recordings, experimental sounds, live phone calls, live tape/ record/ cd manipulations, etc. Contribute your sounds by mail: PO Box 7222 / Richmond, VA / 23221 or by answering machine: (804)359-5763 or call the show live: Sun(10pm-12am) @ (804)828-1061 & Thurs (1am-3am) @ (804)289-8790.

MERZBOW WANTED: The science of dissecting society lp, Dadarottenvator lp, Kanshou Hanover lp, also vinyl releases from: Masonna, C.C.C.C., Abe Sada, Dry Lungs 1, 2, 5, Violent Onsen Geisha/ Masonna split lp, Unsane-Unreleased circuit lp test pressing, Subpop fanzines. Mark Henderson / 36 Foskett #2/ Somerville, MA/ 02144/ USA

WILL PAY CASH for AFI 1st 7" , AFI/ Loose Change 7" split, Casualties "40 oz. Casualty" 7", Christ On Parade "Avarice" 7", NoFX "PMRC" 7" XXX sleeve, Dwarves "Lick It" 7". Please send all sale and trade lists, I buy stuff constantly. All letters answered right away. Paul Holstein/ 6759 Transparent Drive/ Clarkston, Michigan/ 48346

FOR SALE/ trade: rare punk and hardcore seven inch vinyl collection. Includes boots and original by Misfits, Dead Kennedys, Fear, Pillsbury Hardcore, Minor Threat, Septic Death, Discharge, Exploited, Rudimentary Peni, NoFX, SNFU, NOTA, AFI, DOA, MDC, SOA, SOB, PHC, and many more. Free huge list. Paul Holstein/ 6759 Transparent Drive/ Clarkston, Michigan/ 48346

MAN OR ASTROMAN? 7-inchers wanted: Posession By Remote Control, Amazillg Thrills In 3-Dimension, MOAM Vs. Europa. Also want live tapes. Skip Shipley 2103 Sunset Place #202, Nashvllle, TN 37212 e-Mall: Sship72902@aol.com

MISFITS COMPILATION video only $20. Contains cable TV show from Detroit, really fucked up Brain Eaters video, and another Misfits show. Send cash or m.o. (no checks) to: Eduardo Palma, 343 A Via Los Santos, Los Angeles, CA 90033.

RAMONES VIDEO- "Then and Now". CBGB's film 1977, German TV 1992, Tom Snyder 1981, Tonight Show 1992, Don Kirshner 1977, and more. Excellent quality 120 min. TDK-EHG, $20 m/o. Jim Russo, 7314 Rockwell #2. Philadelphia, PA 19111. Catalog= 2 stamps.

SKA VIDEO! English Beat compilation: Videosounds 1980, Rockpalast 1981. The Tube live, Top of the Pop appearances. Excellent quality 90 min. TDK-EHG $20 m/o. Jim Russo, 7314 Rockwell #2, Philadelphia, PA 19111. VHS/ NTSC format only. No overseas formats.

RARE PUNK records, cd's, cassettes, shirts, stickers, and badges for sale at low prices!! Adolescents, Subhumans, Misfits, Vice Squad, The Dickies, and thousands more. For huge 27 page catalog (and free sticker) send three stamps to: Dr. Strange Records/ POB 7000-117/ Alta Loma, CA/ 91701/ USA. coming soon to Dr. Strange Records: Brown Lobster Tank and new Skankin' Pickle records web site address http://www.cyberg8t.com/drstrange"

BLACK FLAG/MISFITS video! Flag U/ Mass-Amherst 1984 pro shot plus Misfits-Why Be Something You're Not- Dearborn, MI 1983. 110 min. $20 m/o, excellent quality. Jim Russo, 7314 Rockwell #2, Philadelphia, PA 19111. NTSC format only.

NIRVANA FANS. This is approximately 25 minutes of live footage in color shot at the Eagles Hall in Hoquiam, WA. In 1987 the band billed themselves for this concert as Ted, Ed and Fred. Video contains same line up as Bleach and Blew ep. $32ppd. US only. Positively 4th Street Records, 208 West 4th Ave., Olympia, WA 98501.

RECORD AUCTION! For sale or trade to highest bidder. Over 400 records. Estrus, Touch & Go, Sympathy, Subpop, Dischord, Get Hip, Alternative Tentacles, Rip Off, Etc. For free list: Ryan Romano, 601 1/2 Monroe, #24, Charleston, IL 61920. Phone: 217-345-6863.

OLD ('89-'91) Sub Pop 7"s, $6 cash each: Afghan Whigs-"Sister Brother" and "Conjure "e", Dickless-"I'm a Man", The Fluid-"Tin Top Toy", Tad "Loser", Thin White Rope-"Ants Are Cavemen". 114 Jefferson St. NE, #2, Olympia, WA 98501.

FOR SALE: The Cooters debut EP is now on sale for $4.00ppd. Comes with 2 posters and a mess o' stickers. Buy one because we're too poor to take out real ads. P.O. Box 443, Oxford, MS 38655.

WANTED: AMEBIX- Monolith & No Sanctuary, Deviated Instinct-7"s & Rock n'Roll Conformity, Gism videos, Misery-Children of War 7", Hellnation-1st 7", and certain vinyl by: Confuse, Disorder, Celtic Frost, Chicano Christ, Peni, Wretched, Doom, Crass, Lipcream, Venom, SOB, Anticimex, Sore Throat, Hellhammer, Siege, Assuck, Disrupt, and rot. I will trade or pay! Shaun, N. 4508 Atlantic Dr., Spokane, WA 99205.

HUNS-BUSY KIDS 7". Original test press with insert for sale/trade. Will take concert flyers 1960's-1990's in trade. Call to discuss. Axis Records (512) 445-6423.

SOMEBODY please tape me these: DRI- "Dirty" LP, "Dirty" 7", "Violent" 7", Necros-"Conquest" LP, "Conquest" 7", "Necros" 7", DYS-"Brotherhood" LP, SSD- "Away" 12", Gang Green- "Sold Out" LP, Freeze- "Land" LP, "Guilty" LP, "Guilty" 7", "Tourist" 7", DOA- "SBC" LP, "HC91" LP, "Triumph" LP, "WW3" 7", Meatmen- "Crippled" 7", "Pals" 7, "Sausage" 7", FU's- "FU's 82"-7", "Christ" LP, I will supply tapes and postage. Thanx. Gen Cast, 11040 Cantlay St. #1, Sun Valley, CA 91352, 818-503-0824.

THE VOLUNTEERS got a 7" out! The Volunteers are cool - with ska influenced, swingin' punk rock, how can you go wrong? If you're interested, send $3 to: Box 492/ Hudson, IL/ 61748. All the football players hate us, but still..

DOWNER BOYS 7"- "Werkin' Men und Pirates". Also through Eye 95 Records for $3 ppd. Similar to Void, for the brave only! Available through Blacklist and Sound Idea. 602 141st St., Ocean City, MD 21842

D.C. METAL/HC band Flytrap from Ocean City, MD, have a demo out. Available for $4ppd. (If you like oldschool D.C. HC mixed with modern metal, this is for you!) Box 1755, Ocean City, MD 21842

MAXIMUMROCKNROLL music classifieds

PUNK JAZZ noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise. With a no wave spritz. Coat - Tail Records / PO Box 607032 / Chicago, IL / 60660

THE UNSOCIABLES - our new (22 song cassette) tape "Rejection of Responsibility" is finally out after 10 years! In your face/ hardcore punk. Send $4.00 to: The Unsociables/ 32 Christine Dr./ St. Peters, MO/ 63376

WANTED: Face to Face "One Big Day" cd, Fastbacks "Birthday" 7", Screeching Weasel "Punk Rock Hereos" cd, Vindictives "Party Time for Bootleggers" cd, any Pennywise shirts or shows. Mat (205) 841-5323. 2110 Sun Circle/ Fultondale, ALA/ 35068

WORLDWIDE PUNK rock for sale. 2000 items 7"/12"/ albums. I've got megarare stuff as well as usual stuff. also got indie/mod/ powerpop records. The list is full of Killed by Death, Back To Front, Bloodstains stuff like: Anarchy, Briard, Big Boys, Ratus, Ebba Gron, Mittageisen, Victims, Razar, Gleams, Fresh Color, Filth, Kriminella Gitarrer, Paraf, Stalin, Friction, Liket Lever, Guilty Razors. Trades welcome! Send 3 IRC's or $2 for complete list to Ingo Eitelbach/ Schutzenstr. 22/ 23843 Bad Oldesloe, Germany

VERY DISTRIBUTION: We carry hundreds of punk & hardcore labels like: Gern Blandstein, Victory, Revelation, New Age, Ringing Ear, Bloodlink, Art Monk, Construction, Doghouse, Reservoir, Lost & Found, Initial, Endless Fight, Crucial Response, Desparate Fight & many more. Please see display ad in this issue or send $1(US) or $2 (world) for a huge 60 page descriptive catalog. We are fast, honest, reliable, sincere. Write to: Very/ POB 42586/ Philadelphia, PA/ 19101-2586/ USA. Thanks kids.

STARKWEATHER Into The Wire lp/cs/cd: Beautiful & ripping evil metallic hc. Unlike anything you've ever heard before. "Builds to a climax that feels like being wrapped in thorns & thrown onto a highway. One of the most intense, original, & genuine bands around today." - Inside Front fanzine. US prices: 12" or cs = $6.50 ppd., cd=$8 ppd. Foreign please send IRC for prices. Send to: Edison Recordings/ POB 42586/ Philadelphia, PA/ 19101-2586/ USA. Mention this ad for limited colored vinyl. Send $1 for our huge catalog of over 1000 other labels stuff.

FRIDAY DIES, new release "Return of the Witch" now available. A raging musical journey. CD's $8, tapes $6, t-shirts $10. Postage paid. Send to Hardknocks Records, PO Box 8491, Madison, WI. 53708-8491, USA.

ELEPHANTHEAD 4 song CTHC demos are free! Send three stamps or trade your zines/ demo. Send to Rob C, 400 Morning Glory Ter., Stratford, CT 06497.

OI! WANTED: v/a/ "Pogo Attack" LP, The Casualties "40 oz. Casualty" EP, Blanks 77 "Up the System" 10", "Destroy Your Generation" EP, "Unite and Pogo" EP & the Blanks/ Forklift split. Thanx. Carp/ Fuma/ Box M-37/ Fork Union, VA 23055-0278.

FOR SALE: Viletones, Demics, Pointed Sticks, Modernettes, Young Canadians, new CDs. Evaporators, Poles, Rage, Spores, Swindled, etc. vintage 7". Tons more Canadian, UK, US and Euro punk/wave originals. Send $1/IRC for list. Marc M. Coulavin, 172 Walmer Rd., Toronto, ON M5R 2X9 Canada

VIDEOS! VIDEOS! VIDEOS! PAL/NTSC. Transferring to any world system! I have quality shows, rare old stuff and hard to find new stuff. Send $1 or stamped self addressed envelope for big list. Or call to find out about what you want 9am to 9pm eastern time. Peter DeMattia/ 8 Haddon Road/ Hewitt, NY 07421-2329/ USA/ (201) 853-4420.

SPEND YOUR HARD earned cash! New list of HC punk, Wave, sXe, etc. records for sale. Prices are good. Send SASE for a list containing 100's of records: Bob & Jan/ 1946 Walnut St./ Boulder, CO 80202

RECORDS 4 SALE. Release, Cro-Mags, SOIA, Disorder, Shelter Crippled Youth, C.O.S., Madball, No Security, Y.O.T., Youth Brigade. Send sase to J.R./ 1 Pace Plaza/ NY,NY/ 10038/ Box 1306.

DOGGY STYLE. Looking for tapes, records, cd's, interviews, posters, t-shirts, video's anything from this legendary band. Willing to buy, trade, whatever...(Patty Duke fans are highly encouraged to respond too..) Mike D./ POB 1110/South Gate, MI/ 48195. Dial: (313) 9BUTOWS

I'M LOOKING FOR "My Rules" - photozine and "Loud-3-D" - book, will pay cash or trade vinyl. Also looking for old "Slash", "Ripper" and "Flipside" - mags, can you help? Please send lists (sale/want/trade) to: Thomas Lindenbaum/ Voxtruper Str. 12/ 49082 Osenabruck/ Germany. Phone - 0541/ 573564

LOOKING FOR VINYL records: Antiband-12", Breakouts - 1.+3.7", Dishrags- 2.7", Infamous Scientists - all, Mods - step out 7", Private School - 7", Rhythm Pigs - flexi, Screamers - double live 7", SS20 - Daddy's Drunk-7", Violent Tumor- 7", Worst - 7", Where Birdmenflew- comp. 12", plus more. For trade: Not So Quiet On...MRR double lp - comp w/ mag, Viletones - Screaming Fist - 12"('77), Nosensibles - M.Thatcher - 7", Crazy- maxi 12", Pack(Germany) 12" + 7", Schund- 7", plus more. Send your lists to: Thomas Lindenbaum/ Voxtruper Str. 12/ 49082 Osenabruck/ Germany. Phone- 0541/ 573564

GG ALLIN Troubled Troubadour ep on red vinyl $20 or black vinyl with GG's drawings on label $10. Regular label, black vinyl $6. Mountain Records, Box 1253, Easton, PA 18044

LIVE TAPES WANTED! From Gilman, soundboard only. Crimpshrine, Isocracy, Raooul, Jack Acid, Grimple, Kamala and the Karnivores, Bitch Fight, Unit Pride. Any info would be appreciated. tape traders, send lists. Eric, 825 Orchard Ave. #40, Hayward, CA 94544.

RARE VIDEO! Movies, clips, shorts, live shows and more. Fast, dependable service, low prices, high quality on most titles. No Future, 2315 Green St., Harrisburg, PA 17110. send 4 stamps for a big list.

GRINDCORE, HARDCORE, ETC. stuff available through 625 Productions. No Less/Emo split 7" (hardcore powerviolence) and Morbid Life Society 7" (fast brutal HC recorded in 1991). Plutocracy LP is sold out, look for Spazz/Charles Bronson split 7" on 625 Productions. 7"s are $3 US, $5 world. 625 Productions, PO Box 1239, Menlo Park, CA USA 94026-1239

FEMALE BASS PLAYER wanted for all-girl power-pop-punk band in So-Cal. Must be able to tour. Music's your life! call (619)721-3387 or (310)-984-9697.

ESSOASSO/LOUD PIPES split 7" out now. $3ppd. Esoasso is crusty emoish stuff, Loud Pipes is Swedish punk rock. Essoassso/ Abnormal Behavior split still available. Circle One/Third World Thieves split $2ppd. $5 for all three 7"s. Cash, check, mo's to Jason Ashe. Essoasso, 7121 Quail Woods Rd., Wilmington, NC 28405*7027. Kids we have songs for your comps.

GOLDENROD HAS CD'S and vinyl from these bands: NoKnife, Boilermaker, Faction, Overwhelming Colorfast, Radio Wendy, Tanner Fluf, Supernova, Hemlock, Chinchilla and new 19 band compilation cd $10ppd. Free catalogs, 3770 Tansy Street, San Diego, CA 92121.

SCUFFYDOGS AND Wasserdicht split lp, Inzirli 7", Overflow-Worm 7", Jitterbugs-cd, Defiance-Euro 7", Backlash-Inside lp, Ariadigolpe 7", Anarcrust-live cd, Crisis Under Control-Initiation lp, Zionide-cd. 7"s are $5ppd. US, lp and cd's are $10ppd US, everywhere. Well hidden cash to NSP, Casella Postale No 114, 34170 Gorizia, Italy. Ciao.

AUCTION: Big Black-Atomizer (promo copy), Instead-We'll Make The Difference 7" (yellow), Raid-Words of Warning 7", Snuff-Snuff Said lp, Tenpole Tudor-Real Fun 7", Suburban Lawns-Gidget 7", 999-first lp, Addicts Sound Of Music, Asphalt Jungle-first 7", Bad Religion-...Hell (original), City of LA-(Flipside records picture disc comp): 10806 Cushdon Ave, LA CA 90064.

TUOMIOPAIVAN LAPSET 91-94 tape. C-60 tape full of Finnish diy hardcore punk. Includes also lyrics + translations. $4 euro $5 rest ppd. From: J-P Muikku/ Kielokatu 7/ 80130 Joensuu/ Finland

FIRST 3 REVELATION releases for sale - Warzone 7"ep/ Hardcore '87 7"ep/ Sick of it All 7"ep (red) + Crippled Youth - Join The Fight 7" ep, Underdog 7". Also send trade list + sase for rare Killed by Death type singles for trade. Chris/ 240 E. 13th St. Apt. 18/ NYC, NY/ 10003

TURN IT AROUND 2 x ep willing to trade for Econochrist "It Runs Deep" ep also have other shit for trade send list to: Datapult/ 810 Bachman Ct./ Las Vegas, NV/ 89123

LIPCREAM LIVE VIDEO, multi camera, pro-shot 30 minutes of blazing Japancore fury, any world system. 5 pounds UK, $10 anywhere else. Will trade for records, shirts, etc. Collectors with stuff for sale or trade please send lists. Chris/ 37 Streatley Rd./ Kilburn/ London, UK/ NW6 7LT

CORN CLUB has a few good records. For those who don't get to hear about the Plainfield releases because we are not punk. You can write and buy these little gems of hate. Plainfield po. box 16191 San Francisco, Ca. 94116.

LOOKING FOR MISFITS STUFF Specially 7" 3 Hits From Hell and original "Walk Among Us" Plan 9 with lyrics write to: Oscar Hernandez c/o Egara 160, Terrassa 08225, Spain.

HARDCORE SEVEN INCH records for sale or trade. Rare U.K. punk, Dischord, Headache, Subpop, Wretched Ones, Screeching Weasel, Misfits, SNFU, Dwarves, Operation Ivy, and more. Send for huge Free list. Paul Holstein 6759 Trarlsparerlt Drive Clarkston Michigan 48346.

MAXIMUMROCKNROLL classifieds

FRENCH 27 YRS old into Sonic South, Swell, Laika 5, 8 Movies would like to correspond with girls from everywhere. My name is Francois Froment. The address is: 65 Rue Pascal, 75013, Paris, France. Bye.

OPEN ADOPTION gave my son the very best start in life. I chose his parents. If you're pregnant, unsure what to do, call nonprofit center: 1-800-877-OPEN.

TOYS WANTED: Star Wars, GI Joes, Superhero. 1970s to new stuff, like Batman Animated. Write for my 5 page record list or send your toy list, I'll make an offer to buy. Rob Cleveland, 1705 Gateway, Middleton, WI 53562.

GET YOUR COPY OF Mr. Blank Contact zine. This is a totally non project project so send in scene reports, demos fo rreview, stories, interviews for the next issue. Classifieds—.25 ¢, Ads—$2.00, Zine $1.00 o.b.o. Mr. Blank is being passed out at shows & record stores in the LA/ Orange County area, & worldwide distribution. Write to Heckle & Jeckle, 27361 Sierra Hwy Space #185, Canyon Country, CA 91351, USA

SPIKED LEATHER, bondage, s-m. Spiked belts, collars, wristbands, restraints. Anything you need punk as fuck handmade leather products. Are you sick of paying out the ass for leather ware? Guaranteed highest quality at low prices. custom orders also made. Send one .32 stamp for catalog to: B. Leather/ 3217 Wilmington Pk. #19/ Kettering, Ohio/ 45429

FAMOUS HARDCORE OF PUNKLAND "zines." #4 Soldier Dolls $1.00 each postpaid. #5 Fatal Error, #6 Offenders, #7 Hates $2.00 each postpaid. #8 Early Mighty Sphincter $4.00 each postpaid. #910 Apocalypse Hoboken $3.00 each postpaid. All six issues for $7.00 (outside USA add $3.00 minimum for airmail). How to order: USA: payable only by US postal money order, available at your friendly local US post office only. Outside USA: payable only by same equivalent of IRCs requested only. Craig Hill, POB 987, San Carlos, CA 94070. No checks/ no cash. Eleventh anniversary deadline March 15th 1996.

WE STROKED the hands of angels and smiled to clip their wings. Other worldly chick into: purity, intellect, unpretentiousness, tea, the anatomy of roses, passion, clouds and the sadness of things. POB 30256/ Philadelphia, PA/ 19103

QUEER PUNKS!! Want to receive or contribute to a monthly queer networking awareness newsletter? #1 is in the works but is there really any support out there? S.a.s.e. to: Gracie/ 126 Chase Rd./ Columbus, OH/ 43214-1168/ USA

BIZARRE VIDEOS! Horror, depravity, exploitation, kung fu, Japanimation, spaghetti western, giallo, art, Hong Kong action and punk films. Rare , uncut, good quality, fast service. Send 3 stamps for my list. Joseph A. Gervasi/ 142 Frankford Ave./ Blackwood, NJ/ 08012

CONSPIRACY buffs take notice! Working Class Hero is back in action. Issue #8 (out now) contains chats with Robert Shea, co-author of the occult/sci-fi classic "The Illuminatus Trilogy", and Dan Smith, point man for the UFO cult/ church Unarius. For a copy of your very own, send $1.50 to: WCH/ 418 Peninsula Dr./ Erie, PA/ 16505

A CATALOG for everyone! Fractal cards, books, stickers, and gift wrap. Also, lotions, Japanese incense/burners, tarot decks and books, leather whips and roses, handmade sand candles, fully interpreted astrology charts, have your art (or whatever) made into stickers and much more! Send $1 cash (credited towards order) to: Eclectic Groove/ POB 12105/ Berkeley, CA/ 94712. Or leave your address (510)843-7617.

FAMOUS HARDCORE Of Punkland T-Shirts. Punks spend their money on other punks and not corporate fat cats. T-Shirt reads "Famous Hardcore of Punkland zine Anti-EMI, Anti-Caroline Anti-Major label." T-Shirt printed black on white only large size only. USA $12. ppd-US Postal money order available at your local freindly post office. Outside USA $15. ppd. Send amount of IRC's to cover the cost. Only payable to: Craig Hill, POB 987, San Carlos,CA 94070 USA.—No Checks' —No Cash' MRR Believes in free Speech'

T-SHIRTS FOR SALE "O.J.:All American Murderer," "Generation X was a band," and "Save a Life, Stop Slamdancing." Sizes L, XL. $8ppd. US, $9 foreign. Assorted colors, mostly red or gray. Send cash or MO. to: Cleetus Adrian, 8412 Leo CT. Fort Worth, TX 76116-1401.

SXE T-SHIRTS: "Still Straight Edge," and "Hardcore SXE/Lifer." Sizes L, XL. $8ppd. US, $9 foreign. Shirts come in red or gray. Send cash or MO. to: Cleetus Adrian, 8412 Leo CT. Fort Worth, TX 76116-1401.

CUSTOM SILK SCREENS You send the art, we make the screen, you print the shirts. All screens are $25ppd. US, $30 foreign. Send black on white art to: Cleetus Adrian, 8412 Leo Ct. Fort Worth, TX 76116-1401, (817)244-2221.

DARREN KIRK of Christchurch New Zealand, where are you? I lost Darren's address about 3 years ago and have since lost contact with him. Someone please re-connect us, if possible. Karl B. Povisils/ Rm. 214 Kimmel/ 311 Waverly Ave./ Syracuse, NY/ 13210

WANTED: Television collectables, toys, t-shirts, records, magazines, books, mementos and junk. Gilligan's Island, Get Smart, Good Times, Batman, All In The Family, V, Laugh In, Honeymooners, Sanford & Son, Prisoner, WKRP & Knight Rider to name a few. RJS/ 544 Braxton Blvd./ Fayetteville, NC 28311

T-SHIRTS! I NEED T-SHIRTS! If you have Team Dresch, Bikini Kill, Propaghandi, Marilyn Manson, Heavens to Betsy, Raoohl, Queers shirts at resonable prices (below 17 bucks, I pay postage) pleez contact me. Come on, I need more shirts to piss of the homophobic preppies at school. Also want live/demos from above bands, esp Manson. Help me!!!!! Nick, 3056 Newport Ave, San Ramon, CA 94583

ATTENTION: Grrls! Punks! *Skunk*, a non-profit zine, wants to hear from you! Send letters, poetry, artwork; tell us about yourself, your bands, etc. No ads, no censorship. Send 1.00 for our current issue. Do not send chain letters! Mail (we love mail) to: *Skunk*, P O Box 20524, Tompkins Sq Sta, NYC 10009

COWPATZINE #5. Featuring Savage Malignant's US tour diaries. Meet RedAunts, Cheeseburger, Clawhammer, HiStandard, Birdiejo, Team Dresch, Sleater Kinney, Area 51 and a couple of Frumpies also. She's the Boss interview, comics by P. Edwin Letcher. $2+2IRCs/£1+2 stamps. Kingswood Lodge, Swan Bottom, Gt. Missenden, Bucks, HP16 9NU, England.

PAIN, PLEASURE, SEX. Seeking bisexual/straight females in the Bay Area to be a submissive dominant/sexual salve for S&M, B&D, role playing and top/bottom switching. Dominate male master into underground subculture and music scene. Safe and sane punks, freaks, goths, hardcores, alternative. Tattoos, piercings, etc...write/photo. Stark / PO Box 422965 / San Francisco, CA 94142-2965

COMICS FOR SALE: tons of Marvel, DC and Image. Will trade for cash, music or Nintendo games. Send lists of wants to: J.R., 66 South Shores Drive, Decatur, IL 62521

WINGNUT: THE FANZINE of eternal youth. Reborn out of chaos and garbage. %1 pages + 17 page "weirdness section". Free flexi-disc (Secret tars/ Trollin Withdrawal / Fat Day) Send $6 to: Wes Wallace, PO Box 603128, Prov., RI 02906. Checks payable to Wallace.

HEY EVERYONE, 18 year old male from O.C. into Naked Aggression, Filth, Econochrist, FYP, DK, Born Against, Fifteen, Minor Threat, old sxe hardcore, old school skating, coffee, photography. Looking 4 penpals from all over. Especially girls and people from the bay area. Also doing a zine about old school skating. Looking for pictures of skaters and bands above. Please write: Jason Fritz, 331 Eagle Drive, Placenta, CA 92670.

NUDIE MAGS for sale. Hustler, Playboy, Chic, etc. Send a stamp for a list and prices. Also have old punk zines for sale. Write to Jason La Pierre/ 294 Ballantyre #17/ El Cajon, CA/ 92020. P.S. If anyone knows the whereabouts of Dusty Shenofsky, please write. Pen pals also wanted.

WRITE ME! I want to hear from all you females. I want to know all about you. Let's exchange thoughts, beliefs, items, letters, or whatever. I'm a very open bloke. Hamilton/ 35-30 94 Street Apt. 2E/ Jackson Heights, NY/ 11372

SEND IT TO US. Your letters, photos and whatever. Looking for video, cult, ammeter, home video, foreign films, animation. Trade or cash. Also looking for copies of Emanuelle in America, Mondo Weirdo, Mind Fuck, Porno Holocaust, Alienators and the likes. Also pilot episodes of TV's Hulk, Greatest Am. Hero. Any trade or sale lists. (No Music) To: Therians Knee, POB 229, Stony Brook, NY 11790.

SEND IT: letters, poems, photos etc. Still trying. Send nude photos of mom like Lorie did. Just babble on, we sure will. Weird, strange stuff. We need it, we love it. Please. To: Therians Knee, POB 229, Stony Brook, NY 11790. Thanx Amyme for inspiration, and I love you too Toots.

WASTELAND ZINE wants you to send pictures, true stories, to show how much our society is turning to shit. Reports of local serial killers, write about your own local urban or suburban wasteland. Also video tape weird, cool, dark, future cyberpunk movies. (Eraserhead, Mad Max, Clockwork Orange) All bands, zines send shit for me to review. Wasteland, 4906 Neblina Drive, Carlsbad, CA 92008.

18 Y/O FEMALE. Enjoys: punk, Oi, ska, reggae, punk-porn, comix, opera...Hope to do some traveling soon. So write: Gea/ 41 Sheppard St. / Glen Head, NY / 11545

MAXIMUMROCKNROLL classifieds

WORD TO YR MOM! I am starting a zine that doesn't have a name yet. Send name suggestions, interviews with your band, pictures, stories, anything. Classifieds 50 cents for 100 words or less, ads 50 cents for 1/4 page. So Grrls, sxe folks, poets, goths, punks, and everyone else, send a contribution, because it will be published. Even send a cover design if you want. Elizabeth, 730 Tender Lane, Foster City, CA 94404.

MY GIRLFRIEND LOVES hippos. She started to collect postcards showing these funny animals. You would give great pleasure to her, if you send anything with hippos- postcards, newspaper clippings, whatever. The Address: Marita Stecher, Gertudenstr. Ib. 23568 Lübeck, Germany. In return for this you will receive some self made b/w prints.

SCARRED AND BURNED. 18 y/o male seeks correspondence with anyone. Likes: Black Flag, 7 Year Bitch, Bad Brains (before "Rise"), Skinny Puppy, Black Sabbath (with Ozzy), reading, writing, movies, spoken word (Rollins, Jello Biafra), caffeine, nicotine. Dislikes: drugs/alcohol, racism, Grateful Dead and being alone. If you are bored/lonely write. Promise reply. Jay Haden, 1404 Race St., Cambridge, MD 21613

PUNKER IN FAIRFAX, Virginia looking for pen pals or new punk rock friends. I'm into Dead Kennedys, Bikini Kill, The Suspects, Scratch Acid, Team Dresch, The Melvins, Reagan Youth, Agent Orange, etc...I like going to shows (I live near D.C.) and pen pals. Guys or girls, local or far away. Write me or call me. Tucker Madey/ 10522 Providence Way/ Fairfax, VA/ 22030. (703) 385-8997 I will write you back!

25 YR. OLD D.I.Y./ musician/ songwriter. Into Ramones, Nirvana, Smashing Punkins, Sex Pistols. If you can rock and want to put something together, send a small piece of written original. Jones 286-211/ POB 69/ London, OH/ 43140

RALPHFNOFUN! Where have you gone off to? Write 'K? Siue/ POB 75/ 240 Jarvis St./ Toronto, ON/ M5B2L1/ Canada.

I NEED FRIENDS from Indiana!! Aren't there any other cool people around here? Please write to me! I'm 17, want to start a a band and need contributions for a zine I'm starting. Bands that I love: The Clash, Operation Ivy, Rancid, Bratmobile, Bikini Kill, Heavens To Betsy, Raooul, and The Descendents. Write to: Jolie / 728 N. Union St. / Union City, IN / 47390

STAR WARS 1978 Xmas TV special with original cast plus Chewies family and a Boba Fett cartoon. 90 min. $15 ppd. in North America. $20 elsewhere. J. Robinson/ PO Box 8761 / Victoria, BC / V8W 3S3 / Canada

WORN AGAIN, hallelujah! New York City guide to over 300 thrift shops, flea markets, other used stuff. Slightly imperfect copies cheap. Send $6.50 to Vicki Rovere / Box M / 339 Lafayette St. / New York, NY / 10012. Also, "Where to Go: A Guide to Manhattan's Toilets," $6; both for $11.50.

INTERESTING Pen Pals. Help I just changed the nuclear Engine in my space ship, my hands are covered with radio-goop. Have to pee. Looking for females willing to help me out. Max po box 77846 San Francisco, CA 94107

SINNER'S BIBLE! Kink! Satan! Vampires! Hallucinogens! UFOs! Comix! Tax Protest! Free Things! and more! Three measly bucks gets you this 80-page compendium of organizations dedicated to snubbing their noses at authority, letting their hair down and living the wild party! It's the most fun you can have in the mail. Send $3 cash, check or mo payable to Sticky Green, Po Box 27663, LA, CA 90027-0663.

20 YEAR OLD Norwegian male seeks places to crash in the summer of '96. I'll be traveling across the States and Canada from the 1st of July and until my money runs out. I therefore need places to crash, so if you got a garage, a lawn, a bed or something llke that aviable, pleeeaazzze write and let me know. I'm also looking for penpals so if you're into Anarchy, silly haircuts (I got one), occasional teethbrushing, the Stooges, Misfits, Devil Dogs, Dead Moon, tattoos and so on, please write to: Johnny Nyhagen, Nedre Ralingsvei 183, 2000 Lillestrom, Norway. Ps! No racists or hairclubmembers.

FREE CLASSIFIED for up to words limit. Each ad will appear in 2 consecutive issues which comes out bimonthly. Write for info on cheap ad space. For a copy send $1 or 4 32 cent stamps (US), rest of the world $2 or 4 IRCs to: Technicolor Yawn Adzine, POB 457, Redondo Beach, CA 90277.

STEREOTYPICAL DRUNK. I drink beer. I go to shows. I drink more beer. I also play the drums, What else is there? I like Crass, The Vandals, Quincy Punks, The Cramps, Dead Kennedys, Anti-Nowhere League, etc. Write me. Doesn't matter what about. Send pictures or whatever. Be creative. Miranda, POB 1532, Pflugerville, TX 78660.

NEED CONTRIBUTIONS for political advisory zine. No conservative shit. I don't care if Green Day sold out, there is more important things in life. Ravi, POB 660881, Birmingham, AL 35266.

LOOKING FOR PENPALS into HC and craziness. I am into Antischism, Destroy, Code 13, Oppressed Logic, and Drop Dead. I am especially trying to get pen pals overseas or in the Denver area. But all letters will be gratefully received. Jon Batchelor, 5406 Doo Way, Anacortes, WA 98221. Smash the fash!

TURNING POINT shirts left from last show, 4/8/94. XL $12, cash only to: 48 New Rd., Tabernacle , NJ 08088

THE SEARCH FOR SMALL. I am putting together a compilation of mini-zines. Send me some zines you've done that are no bigger than 5 1/2"x4 1/4" and I'll send you some information. Nora, POB 156, Warrensburg, MO 64093.

I'M NOT GOING TO try and be funny. Well, because I am not. I am a high school punk with friends (like you haven't heard that before). If you want to write me, cool. If not, life's rough, I'll get over it. I am into Los Crudos, Screw 32, blah blah, (put favorite punk band here). Thanks, and have a merry fuckin' Christmas. Raul 3717 Big Canyon Ct., San Bernardino, CA 92407.

17 Y/O BORED English guy into various types of music (h/c. pop-punk, etc., etc.) and wallowing in self pity. Send stuff 'n' nonsense to me (James) at Moth Cottage/ Guildford Rd./ East Horsley/ Surrey/ KT24 5RY/ England. I'll write back quickly, I promise. Also, bands send demos for review in "Coffee Break" zine. Don't smash the system, someone could get hurt.

HAS ANYONE HEARD FROM or seen Jethro from the band Warpath? Or has anyone heard or seen Jimm/Zee from Bellingham Wash. chapter of Food Not Bombs? Have them get in touch! Thanks to: neil, Felix, Brent, Kelly, Ward, Norman, Steve, Mike, Dave, and everyone I missed for a great summer! Shaun, N. 4508 Atlantic Dr., Spokane, WA 99205.

1" BUTTONS-Send your black & white artwork (I'll reduce it to fit). Black, red or blue ink on white paper unless otherwise specified. $25 for 100 buttons, $100 for 500, allow 2 weeks. Send check or money order payable to Christen Carter, PO Box 1662, Bloomington, IN 47402.

BACK ISSUES MAGAZINES: Rolling Stone 60's-90's, NME, Goldmine, UK mags etc. Mostly mainstream but lots of punk/indie too. Stamp brings detailed catalog, gets you on my mailing list. Specify artists wanted. Fast service! Dennis/ POB 443? Owasso, MI 48867-0443.

LISA & LOUISE, both 19. (No poser's please!) Into: Op. Ivy, NoFX, Independent's, Living End, Rancid, ect. Rat's, show's, hippy bashing, collecting vinyls and trashing our place! Seeking pen pals from all over! (Lisa prefers guys w/ mohawks). Write to us at: 246 Edgar St./ Warren Ville, SC/ 29851. Fuck you!! Bye bye.

HESHEN AGGRESSION zine is out now! Featuring Red Aunts, Vomitose, The Undead, Big Chief, Stage Fright, and Kiss. Over 40 pages. With concert reviews and record reviews. Send $1.50 USA and $2.50 world to: Skeeter/ Box 9561/ Wyoming, MI/ 49509

I'M A 21 YEAR old girl. I'm looking for friend into: Sicko, Screeching Weasel, Vindictives, etc. And I'm playing a guitar in my band. Please write to me!! Yukari Abe/ 3-A Ohnishi, 1-4-4 Yamatocho'/ Nakanoku, Tokyo, Japan/ 165

RAPID FIRE MAGAZINE #13 contains: interviews with: New Bomb Turks, Showcase Showdown, audio reviews, comics, band photos of: Jello, Fugazi, Offspring, Total Chaos, Red Aunts, Beastie Boys, SNFU, Tribe 8, No Use For A Name. Monster Rat and his motorcycle page and so god damn much more! Send $3 cash or check to: Paul Allison, RFM #13, RD #1, Box 3370, Starksboro, VT 05487-9701

IMPRISONED. 22 y/o male into classical guitar. Venturing into the punk scene. Seeking female pen pals who love good conversation. Please write. I'll send photos. Joe Rice #295-367, P.C.I. P.O. Box 209, Orient, Ohio 43146.

FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 parts you can buy at Radio Shack or any electronic store for under $13! Easy 7 steop instructions anyone can do. Fast service you will receive in two weeks guaranteed! Send well concealed cash or MO for $10 to Ed Duckfield, PO Box 157, West Sayville, NY 11796.

FOR YOUR BATHROOM reading pleasure! The Tumultuous Times issue one out now. Presently accepting material for issue 2. 1/2 page ads (4x5 in) $1.00. For your very own copy, send $2 cash or six 32¢ stamps to: The Tumultuous Times, PO Box 20483, Atlanta, GA 30325.

MAXIMUMROCKNROLL classifieds

HEY! HEY! HEY! Hey! Hey! Wanna make money and feel good about it? Bill's Shirt Thing needs nice people around the country to distribute t-shirts. Just drop off a few at the local store-keep 1/2 the money for yourself! It's fun, and all the dough goes to an AIDS center. Write! PO Box 53832/ Lubbock, TX 79453. (806) 794-9263.

FREE HBO, PLAYBOY! Showtime laid off Punk cable worker tells all! Build descrambler for under $13, with 7 Radio Shack parts very easy and fast. Send $10 cash or MO payable to Ed Duckfield for simple 7 step instructions. Immediate response guaranteed. DIY punks! Ed, PO Box 157, West Sayville, NY 11796.

PETE WE LOVE you! Pete Oblivion Fan Club c/o Vegan Bitch Posse/ 6038 E. 700 S. Plainfield, IN/ 46168. We don't eat 'til we hear from Pete. Other correspondence welcome, too. We promise to write back, or else you can bust our collective kneecaps - honest!

PIERCING JEWELRY: Highest quality surgical stainless steel. $1 for catalog: Lion's Mark Industries/ PO Box 1753/ Iowa City, IA 52240

BADASS NATION #1 out now. $2.00 ppd. Contributions get free copy and some other shit. Send me records, videos, or whatever to review and talk shit about. Snapple sucks, school fucks, and hippies corrupt the nation. Send everything to: Anthony Chu/ 1032 Goodwin Lane/ West Chester, PA 19382. Also looking for AFI and New Bomb Turks videos so write!

GAY MALE, 29, attractive, intelligent, sometimes serious, sometimes fun to be around. Looking for cute guy who likes holding hands in the rain, being held, and cuddling. Interested in The Doors, Rolling Stones, Ramones, Live, Cure, Sebadoh, and Screeching Weasel. RK/ POB 80561/ Lansing, MI/ 48908

NARDCORE/ OXNARD. It's Alive 'zine #13 out now. Focusing on local bands, local individuals, Nardcore, etc. $1ppd or four stamps, your choice. Every order will receive a poster, flyers, etc. Fred Hammer, 900 Azalea St., Oxnard, CA 93030 USA

VEGAN GIRL going to school in the south, needs people to write to keep me sane. Into; OpIvy, Queers, Snapcase, Los Crudos, Heavenly. Dislikes; Hole, TV, drugs, sexism, and people that don't write back. Write! Meredith, 116 Northview Rd., West Columbia, SC 29169.

BORED DESERT DWELLING queer guy in search of stimulation. Into punk, noise, jazz. Want to explore fringe queerdom. Send funky homopunk shit (letters, pix, vids) to: Stephen, 118 South 5th Ave., #120, Tucson, AZ 85701.

YEAH, I KNOW your bored. Boo-fuckin-hoo, get off your ass and write me, Old school punk, 26, looking for cool people to correspond with. Especially female punks and anyone in Inland Empire and High Desert SoCal. But will respond to all. Mad Max, 10150 I Avenue #936, Hesperin, CA 92345. No hardline politically correct people please.

HIEEEEEE. Please share that cup of door. I am very scared. You must learn to put your faith in dirt. Me 25, male, straight. Let us create our own reality. Logic is a toy to be broken. Let's move to Turkey. Will you fall in love with me? Brent, 28 Mechanic St., Lancaster, NH 03584. (603)-788-3717. All please respond.

LOOKING FOR BLAG, from the Dwarves. Remember me? It is Veronique, 11515 Firestone, Norwalk, CA 90650.

"I CAN GIVE YOU great power!"-As seen on the Jerry Springer Show and Talk Soup's quote of the week. Patrick Pan's visions of sexy fun filled apocalypse are mind boggling. Documentary recordings of the midwestern guru's satanic sermons, group orgies, frenzied pagan music, and public insanity. Video tapes $15, check or cash to Shiny Red Productions, Lincoln, NE 68501-0475. Catalog free. Cassettes $7.

BLACKLIST MAILORDER needs you help. Hey kids if you are ever in the bay area and don't have anything to do, stop by and help us out. We are a volunteer run punk and hardcore mailorder. Your not gonna make any money, but you will make friends, listen to great music, and get to send orders to punks from all over the world. Give us a call at (415)-255-0388. Or stop by 475 Valencia, 2nd floor, San Francisco CA 94103-3416.

BIKES = PUNK! Two kids into food, activism, bikes and punk (duh) riding from Vancouver to San Francisco starting May '96. Need place to pitch tent and talk all night. Irene + Matt/ 101 Yarmouth Rd./ Toronto, ON/ M6G 1X1/ Canada. Revolution starts with bicycles!

ON YOUR BACK - "screen-printing" (DIY - run operation) Will do your band's t-shirts for a fair price. Call Tommy at (716) 372- 8594 for info or send me your design and number to 107 Gardiner Avenue/ Olean, NY 14760 and I'll get back to you.

WRITERS/ STORYTELLERS: Free literary zine seeks open submissions for next issue. Send non-returnable copies of your stuff to: Mr. Brown/ 2738 N. Pine Grove Apt. 405/ Chicago, IL/ 60614. Will not reprint without consent of author.

WE WANT MAIL! Anybody, any age, any sex, any race. Punks, freaks, outcasts, goths, sXers, vegans, carnivores, nerds, transexuals, sadomashchists or anyone else looking for mail (which is everyone) - cause we will write you back - two 17 yo females stuck in a tedious existence - into HC & Punk w/open minds. Naomi & Linsey, PO Box 4507, George School, Newton, PA 18940.

16 YEAR OLD PUNK GUY needs mail, I'm into Minor Threat, NoFx, OpIV, Rancid, Sonic Youth, and Bouncing Souls. I'll respond to everyone who writes: Mike, 19 Holly Park Drive, South Plainfield, NJ 07080.

PUNK ROCK ZINE straight out of nowhere looking for contributors, letters, last night's dinner, or just basically anything. Bands send music for review, zinesters send zines for review and trade. I love it all. You will get something back. Contributors get a free copy. 1st. Class Rank, 212 Rodaline Ave., Lewes, DE 19958.

LONELY ROADS, Cheap beer, Dark coffee, Drunk poetry Insane Idiot loner girls write me anything dark and lonely four corner states only! No goths! No sane happy people! just losers like me Idiot boy cpo box 5228 Leupp A.Z. 86035

ANY NATIVE TRIBE Punx write and tell me all about your reservation scene, bands, shows, anything! Me? Navajo, bored, loser, and thrift store life! No Red power fools! Idiot Boy cpo box 5228 Leupp AZ 86035

WANTED: the book Threat By Example and You Don't Have to Fuck People Over to Survive. Will buy or trade. Aaron, 3930 S.E. 28th Place, Portland, OR 97202.

HEY SKATERS! Tired of paying out the butt for pro models? Then don't! I've started a small company and I'm selling brand new blank decks for $30 ppd. exact same quality/ shapes as pro models, minus pretty graphics. Average size 7.5 x 31.5. Send payment to Pat Snavely, PO Box 5431, Richmond, VA 23220

SEND ME MAIL if you're alienated, intelligent, unusual, uncool. My favorite band is Come. Dislikes: Bad Religion, Screeching Weasel, Ace of Base, all Canadian music, the word "funky", the bullshit that you don't even realize we're drowning in, gun control, exaggerated/warped masculinity and femininity, Julia Roberts, Satan, etc. I like things too. 2/ 3/ 74, 3405 Helms #109, Austin, TX 78705

LONELY PUNK: looking for other punks in the Leigh Valley scene to start a crusty or HC punk band with and possibly travel. If don't live in the area but make it here, that's cool too. write to: Brian Keesler, 504 Line St., Easton, PA 18042

NEW ENGLANDERS. I'm somewhat new to this area and if you are not an asshole and you write to me, you've got a new friend and that's always good. I'm into: F.Y.P., Bored to Death, Raooul, Descendants and Nirvana (sue me). You can still write to me even if you don't live in N.E. and I will probably write back. Jason, 1 Lois Dr., Hudson, NH 03051

PUNK PARENTS. I would like to get in touch with other parents who have similar motives in raising children with revolutionalized ideas about the world we live in. I am also interested in co-housing, collectives and communities either starting or growing. Please write if interested or have information that could help. Katie Killough, 1035 Perkins Terrace, Memphis, TN 38117

RIOT CITY UK 82! obnoxious, lonely, tattooed, pierced, tri-hawked, glue sniffing, drunken, chaos boy, 25, into casual ties, exploited, parti sans, uk 82 punx/oi!, NY cider punx, I'm sick of plastic friends that never write, isn't there any spiky haired bondage loving female shags left? Your pix gets mine, cheers bastards! Jeff Vomit/ 438 King St./ Fairport, Ohio/ 44077/ USA

WE ARE COMPILING a list of cheap restaurants, food not bombs, free food areas, collectives, or dumpster locations, for a book. Will include all types of food (vegetarian, vegan, or meat) please note which. U.S. or international please send lists, info, menus, prices, etc. to: Ginelle H./ POB 1584/ PDX, OR/ 97207-1584/ USA

COLLECTOR SEEKS your old '67-'77 Hot Wheels cars! Top $$ paid and serious sellers only please!!! Also would like to hear from any cool Midwest girls into h.c., horror movies, hot cars, drag racing, fun in general! Larry O. Blivian/ 2933 262 St./ Dervitt, Ia. 52742. Oh yeah, death to pigs!

LOOKING FOR FUTURE roommates. I'm 16 and planning on moving to Vancouver. (latest 6/97 or anytime sooner if rent is cheap) Male or female, looking for a studying environment or a punkhouse. Either way write! I like Lookout!, MTX, Vindictives, Crimpshrine, etc. Rob H./ 501 Viscount Crescent/ Sherwood Park, Alberta/ T8A 4K6/ Canada

new stuff from kill rock stars

emily's sassy lime lp/cd

bikini kill 7 inch

fitz of depression 7 inch

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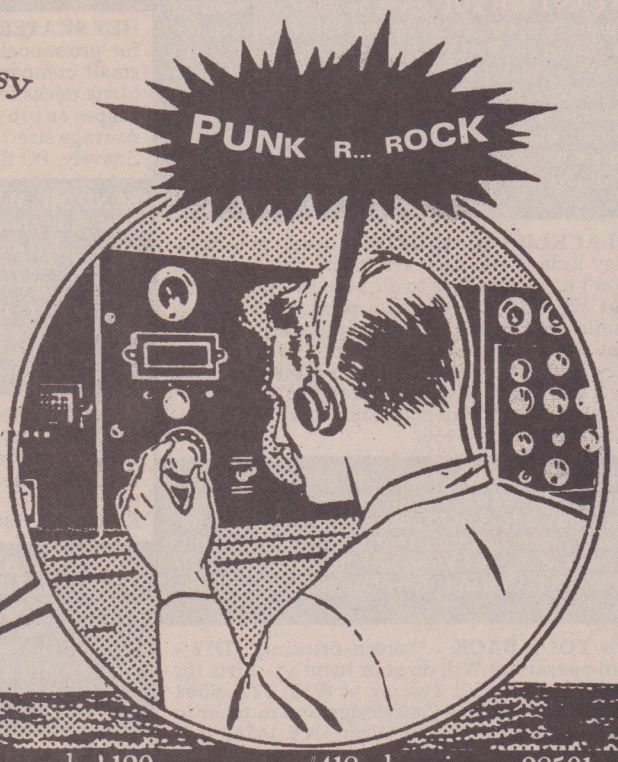

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THE TWERPS

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GUS

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GROUND ROUND

"Painting Vulgar Dreams" 4s 7inch

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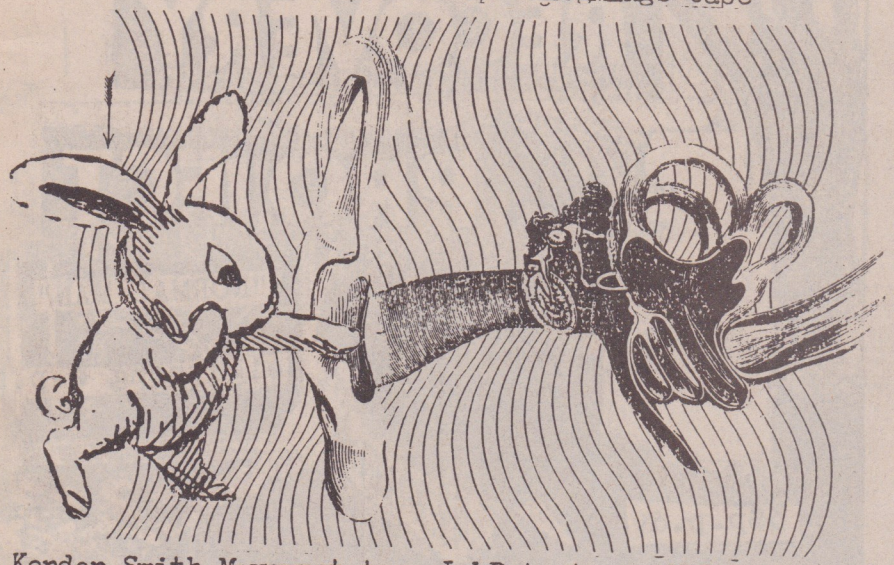
YahMos: Off Yr Parents ep Lil Bunnies ep
Nar: Holiday Routine ep Los Huevos: Kiss my Cruiser ep
Lizards: Uh Oh Chongo ep Lizards/Elmer ep
Old Man Homo ep PopeSmashers ep Phlegmings tape



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BAND	TITLE	FORMAT	PRICE
*the AGS(Sinkhole)	Cirkus Berzerkus	lp/cd	$6.50/9
A.F.I.	Answer that...	lp/cd	$6.50/8.50
*Automatics	all the kids just...	7"	$3
Bikini Kill	I like fucking	7"	$3
Bollweevils	Heavyweight	pic. disc	$6.50
Boris the Sprinkler	8 Test. pogo..	cd	$8.50
	Drugs...	7"	$3
	Grilled Cheese	7"	$3
	Male model	7"	$3
---w/ Scooby Don't	s/t	7"	$3
--w/ Meatmen	s/t	7"	$3
Fifteen	x-m kickball allstar..	lp/cd	$6.50/8
	s/t	7"	$3
*Foook	Max likes cake	7"	$3
Hi-Fives	welcome to my..	lp/cs/cd	$6.50/8.50
*I Spy	.....shits...	lp/cd	$6/8
J Church	she has no control	7"	$3
	The Procession...	10"/cd	$6.50/8.50
	she never leaves...	7"	$3
Jawbreaker	Old Glory	7"	$ 4
Mandingo	all the songs	lmt'd 7"	$3
Man is the Bastard	w/Sinking Body	7"	$3
Mr. T Experience	Alternative is here..	7"	$3
	Everybodys entitled	lp/cs/cd	$6.50/8.50
NOFX	I heard they suck..	lp/cs/cd	$6.50/9.50
	We ain't shit..	lp	$5
Operation Ivy	"Lint..."	7"	$ 4
	Live at Gilman	7"	$ 4
	Plea for Peace	7"	$ 4
Pansy Division	Jackson	7"	$3
Parasites	w/Beatnick Termites	7"	$3
Pinhead Gunpowder	Carry the banner	10"/CD	$6.50/8.50
Pink Lincolns	Suck & Bloat	cd	$8
	Sumo Fumes	7"	$3.10
	Sumo Fumes 2	7"	$3.10
Propagandhi	Where quality is	2x-7"	$5
	split 10" with I Spy	10"	$ 5.50
*Queers	Move back home	lp/cs/cd	$ 6.50/8.50
--w/Sinkhole	Split	7"	$3
--w/Pink Lincolns	s/t	7"	$3
Quincy Punx	(ME)	7"	$2.75
Rancid	and out come..	lp/cs/cd	$7/10
Schleprock	Out of Spite	lp/cd	$6/8
*Screw 32	Unresloved..	lp/cd	$6.50/8.50
--w/Youth Brigade	s/t	7"	$3
Shoegazer	if combination...	7"	$2.50
*Sicko	Chefboy-r-u-dum	cd	$8.50
	Laugh...	cd	$ 8.50
	Count me out	7"	$ 3
Sinkhole	Space Freak	lp/cs/cd	$ 6.50/8.50
	Tumblemat	7"	$ 3
	Donkey	7"	$3
	Groping for trout	cd	$9
Spitboy	The Spitboy cd	cd	$8.50
*Squirtgun	s/t	lp/cs/cd	$6.50/8.50
	Shenanigans	7"	$ 3
*Stinkaholic	Stinky's Pals	cd	$8.50
12 Inch Rulers	12 Inch Lifestyle	cs	$ 4
*Tanner	Blueprint	7"	$3
*Tiltwheel	WHY?	7"	$3
*V/A	Slice of Lemon	dbl lp & cd	$8/9.50
V/A	Punk Sucks	cd	$ 9
V/A	Gilman block party	dbl 7"	$6.50
Vindictives	Seventeen	5"	$3.50
	Many Moods	2xlp/cs/cd	8/6.50/8.50
	Alarm Clocks	7"	$ 3
	Rocks in my head	7"	$ 3
Voo Doo Glow Skulls	Est. 1988	7"	$3
	Firme	lp/cs/cd	$ 7/ 10
*Young Pioneers	Frst virginia	lp/cd	$6.50/8.50
	place in the sun	7"	$3
Zoinks	Dump Eye	7"	$3
	Sapsucker Sluggo	7"	$3
---w/Nars Fred	s/t	7"	$3

(*)marks my personal picks of the month, so trust me & buy em'
Since Postage went up, the new rates are as follows :

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88 Fingers Louie LP or CS $7
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Lagwagon "Hoss" CD $11.50
Suppression/Despise You 7" $3.50
Cluster Bomb Unit 7" $5
Subway Arts LP $9
Confuse "Contempt For The Authority" 7" $5
Fear Of God 7" $5
Green Day "Patrick's Picnic" CD $16
Dropdead 11" $9
Man Is The Bastard "Uncivilized Live" 7" $3.50
Icons of Filth "Used, Abused" 7" $6
Wide Awake "Demos" 7" $5
Antischism "Discography" CD $11
V/A "Fear, Persuasion..." 2X10" $10
H-100s "Distort Cleveland" 7" $3
Rorschach "Remain Sedate" LP $6
Rorschach "Autopsy" CD $10 (every song)
Nausea "Extinction" LP $7.50
Gauze CD $12
Operation Ivy "Unreleased Energy" CD $18
Operation Ivy "Live at Gilman" 7" $6
Operation Ivy "Plea For Peace" 7" $6
Operation Ivy "Lint The King of Ska" 7" $6
Infest "First Record" 7" $5
Infest "Not Over Yet" 7" $6
Infest "Mankind" 7" $3.50
Dead and Gone CD $10
Gism CD $16
Rotten Sound CD $10
Rotten Sound 7" $5
Capitalist Casualties/Ulcer 7" $3
Riverdales CD $11
Jawbreaker "Live at Gilman" 7" $5
Jawbreaker "Old Glory" 7" $6
Swingin Utters "Nothing" 7" $3.50
Doom "Police Bastard" 7" $3.50
Masskontroll 7" flexi $2.50
Econochrist "Skewed" 7" $3
Econochrist "Trained To Serve" LP $6
Spazz/Floor 7" $3.50
No Comment "Demos" 7" $3
Propagandhi "How To..." CD $11.50
Propagandhi "How To..." LP $8.50
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Monster X/Human Greed 7" $3
Psycho "Shrunken" 7" $3.50
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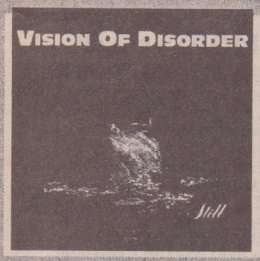

Vision Of Disorder: SFT10- "Still" 7". OUT NOW!! Get acquainted with brutality. Long Island, N.Y. on the map. Sick riffs with tortured, yet melodic vocals. Don't let this one go! The first 500 on colored vinyl. **$4 ppd.**

The Six And Violence & No Redeeming Social Value: SFT11- Split 7". Killer split with the kings of "bizarre-core" and the kings of the party. Features 2 songs from each including "Left My Head In San Francisco" and "Skinheads Rule." OUT NOW! **$4 ppd.**

25 Ta Life: SFT08- Their infamous S.F.T. debut reissued onto CD with live bonus tracks. Out Now! Please do not order the vinyl at this time - CD only. **$7 ppd.**

Roguish Armament: RR/SFT01- Self-titled CD. A collaborative effort between Roguish Recordings & S.F.T. Hypnotic, intricate hip-hop from the outer limits of Bogeyville. Open your minds! Dropping Nov. 14. **$10 ppd.** T-shirts **$11 ppd.**

ALSO AVAILABLE: District 9: SFT09- "Schoolahardknox" 7" vinyl. This is the shit! District 9 mixes mad old school & new school flava'z. Representin' South Bronx, N.Y. You won't be disappointed! **$4 ppd. Roguish Armament: "Roguish Files Vol.1"** - this videotape delivers live footage, the video for "Maintain", & The Adventures of C.C.M.W. Over 30 min. **$10 ppd.**

SPECIAL OFFER: For one time only, a limited edition of 500: The Six And Violence's "Xmas e.p." - 5 songs/CD format. **$4 ppd.** You snooze, you lose! Don't miss it! **COMING SOON:** The Six & Violence: LP, No Redeeming Social Value: LP, Fahrenheit 451: EP. - Don't Order Yet.

CONTACT: SFT USA- P.O.Box 564571, College Point, N.Y. 11356-4571. (718) 747-1806. OR **SFT EUROPE-** Gottfried Semper - Weg 36, 95444 Bayreuth, West Germany. For orders to SFT USA, send cash or money order payable to Kevin Gill (NO CHECKS). Overseas add $1 to each item, Japan add $2. Tell us where you spotted our ad. **DISTRIBUTED BY DUTCH EAST.**

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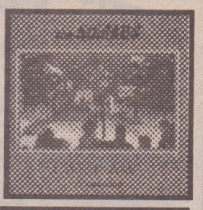
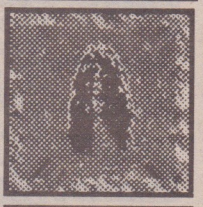
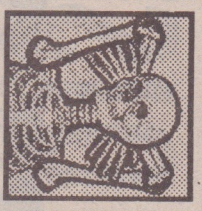


THE NOMADS
made in japan CD
Swedish garage punk kings strikes again. This amazing new CD includes 16 raw and raving toons were recorded live in Stockholm on this spring. Featuring powerful vocals, thick guitars and driving rhythm section. You can listen more wild sound than thier studio works. Rally cool CD! Play Loud!



JAMIE PINA
bad latino CD
This is excellent debut CD from Ex-Chemical People guitar guy, Jamie Pina. He plays more rocking punk rock stuff like Jeff Dahl and Lazy cowgirls. Very powerful vocals and cool guitars works. Featuring Rikk Agnew, Pat Todd and Muffs members. Must listen!

69 EYES
motor city resurrection CD
Killer Finish hard punk rockers' debut CD. Thier sounds are mixture of classic Detroit rock and Hanoi Rocks tradition. They can create real monster rock'n roll. This CD has thier various 7"ers and unreleased cuts includes Stooges and G.G.Allin covers. Hot!



JACK O'FIRE
beware the souless cool CD
Amazing new album from legendary Texas band. They still rocks and rolls harder. It includes thier new recordings. All songs are crazy covers from Cramps, Howlin' Wolf, Johnny Burnette and more. Very raw, soulfull, powerful and fun!

JACKIE & THE CEDRICS
great 9 stomps set 7"X2
Great japanese teen surf instro trio's new double singles. Incuding 9 wildest stomping toons. If you are surf fans, you have to buy it. With killer sleeve by Jelly Bean.

FIFI & THE MACH 3
1976 CD
Japanese best pop punk band strikes again. 1976 is a thier latest and best recordings. 7 songs are produced and mixed by Jeff Dahl. More catchy and powerful rockers! And 8 songs are from remix versions of thier singles on various labels. Fresh, melodic, and a lots of energy. Must have!

FANTASTIC 7" RELEASE

THE NOMADS dig up the hatchet 7"
Great new 45 from Sweden NO.1 punk band. It includes a uptempo rocker and a midtempo punk ballad. Needless to say, it's a killer!

KWYET KINGS somebody like you 7"
Wildest garage punk songs by Norwegian swingers. Very strong and catchy toons!

LA SECTA black hair EP
La Secta is one of the best spanish punk rockers. This is thier EP. Great raw R&R like Humpers.

AFFECTED mind 7"
Australian pop punk stars Affected kicks off! New 45 has very catchy melody and hard-edge feelings. We recommend it for all pop fans. Hot! Hot! Hot!

LUNKHEADS gore gore a-go-go EP
Hailing from Scotland. Lunkheads are the wildest trashy garage punkers in the world. Driving rhythm and sick & weird feelings. But they rocks a lot.

SMUGGLERS whiplash 7"
Great raw rock'n roll by famous Smugglers. This 45 has 2 exclusivecuts. Both are cool and rockin'. And cool sleeve too.

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s/t 7"/cdep $3.50/$6

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"turn" lp/cd $7/$10

frontier trust
"speed nebraska" lp/cd $6/$8

hell no
"adios armeggedon" lp/cd $6/$8

rye coalition/karp
split 12" $5

christie front drive/boys life
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boy's life
s/t lp/cd $8/$9

enkindel/empathy
split 7" $3

damnation a.d./deadbeat
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The 28 wonderful bands who have contributed to this vinyl extravaganza:
Action Patrol, Capitalist Casualties, Chickita, Christie Front Drive, Coleman, Dead Silence, Death Side (japan), Devoid of Faith, Fat Day, Fear of Reprisal, Frail, FYP, Hatchetface, Jim Jones' Party Mix, Los Crudos, Maximillian Colby, Naked Aggression, The Pist, The Portraits of Past, Potato Justice, The Quarreling Xenophobic Waitresses, Quincy Punx, Rancid Hellspawn (uk), Rye Coalition, The Showcase Showdown, Stand Off, Trollin Withdrawal, Vanilla (France). Call 617/862-235 any day past 11 p.m. Eastern for more info. Please help distro!

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Fat Day 'My Name is I Hate You' LP (100% Breakfast) -> 20 songs by Boston's finest punk/hc band..Noisy!.SNOTTY! 4.75
Benumb / Short Hate Temper 7" (Same Day) -> THIS is raging and great! (Benumb is Cap Casualties side project) 2.25
Mainspring first 7" (Dancedown) -> first 7" with strange, springy guitars, some screaming, and periods of brilliance..... 2.35
Mainspring 'Continental' 7" (Capsule) -> their 2nd 7"...wonderful swirling/circular hardcore from Michigan..... 2.35
Los Crudos/Spitboy LP (Ebullition) -> great great packaging, two of the world's greatest bands...yup yup yup. 4.75
Ordination of Aaron 'Immersion in a 90 mph world' LP (Council) -> Michigan emotional h/c....dare to check it out.... 5.00
Current 'Current is 4' 7" EP (Council) -> their last 7", a great final chapter for this Michigan band..... 2.50
Starkweather 'Into the Wire' LP/CD (Edison) -> hard, heavy, evil, on great-looking vinyl!..... 5.25/7.00
Spitboy 'The Spitboy CD' (Allied) -> featuring Spitboy's first two 7"s, and LP on Ebullition (14 Songs) 8.00
Teengenerate 'Smash Hits' (Estrus) LP/CD -> 15 songs (old 7"s) from these Japanese punk/garage gods!..... 6.50/8.50
Nailed Down 'Violent Distortion' CD -> This is a 27 song 3"! WOW! fast and brutal a little like Capitalist Casualties 5.50
Lifetime 'Hello Bastards' LP/CD (Jade Tree) -> this band has made waves with their upbeat aggressive hardcore 6.00/8.50
Citizen Fish 'Millennia Madness' (Lookout) -> first album available domestically in us, great uk punk!..... 6.00/8.00
XXX comp 2XLP/CD (Ebullition) -> w/ Monster X, Frail, Policy of 3, Portraits of Past, Groundwork, etc..... 6.50/6.50
Cars Get Crushed LP (Deluxe) -> great LP/monotonous vocals, instrumentals like unwound, drive like jehu, heroin 5.25
Action Patrol LP (Whirled) -> from VA's supreme gods of geek/fun/pop hardcore-punk!..... 5.75
Jihad 'Gods Forsaken People' 7" EP (Schema) -> coming off Ottawa/Jihad split, this may be even better!..... 2.50
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Still Life 8" (Rhetoric)- grab this! pure pure emo... **(THIS IS A NOTE: LIST AN ALTERNATE w/ the order!!!)** 5.00
All the President's Men comp LP (Old Glory) ->w/ Hoover, Assfactor 4, Maximilian Colby, Acme, Policy of 3, etc! 4.85
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Antischism 'Still Life' CD (Allied) -> ANARCHO-Punk CLASSIC from S.C....repressed. GET IT! 8.50
The Queers- 'Move Back Home' LP/CD (Lookout)-> the world's greatest snotty pop-punksters! another LP! 6.00/8.00
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Spitboy new 7" (Ebullition) -> great new 7"...fucking punk...3 songs, one acoustic! 2.35
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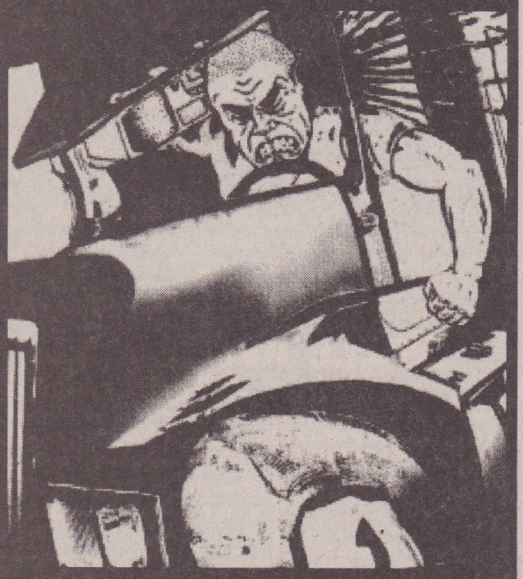

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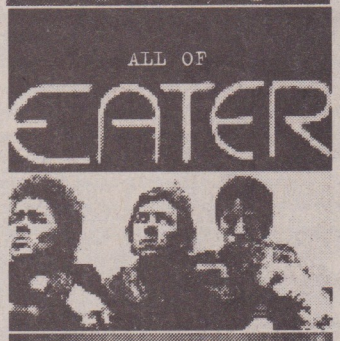

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TIME TO START SENDING IN YOUR LISTINGS FOR..... BOOK YOUR OWN FUCKIN' LIFE #5

DO-IT-YOURSELF RESOURCE MAGAZINE No. 5, 1996-1997

FOR THE LAST 4 YEARS, MRR HAS JOINED FORCES WITH VARIOUS OTHER COLLECTIVES AND PUT TOGETHER A RESOURCE MAGAZINE WHICH MANY OF YOU SENT IN LISTINGS FOR, AND MANY OF YOU UTILIZED IN BOOKING TOURS, PUTTING TOGETHER COMPILATIONS, TRAVELING AROUND THE WORLD, OR JUST USING TO KEEP IN TOUCH. BECAUSE OF THE RELATIVE POPULARITY OF THOSE EDITIONS, WE'VE DECIDED TO GO AHEAD AND BEGIN ORGANIZING A 5TH EDITION, SLATED TO COME OUT AROUND APRIL 15, 1996. AND RENEWING THE DUTIES OF RECEIVING ALL THE RAW DATA, TYPING IT UP, ETC., WILL BE THE GOOD PEOPLE AT BLEEDING HEART COLLECTIVE IN PHILADELPHIA WHO DID SUCH A GREAT JOB LAST YEAR.

WE WILL BE COMPILING THE RESOURCES GEOGRAPHICALLY, TRYING TO GIVE AS COMPLETE A LISTING OF DIY AND RELATED ACTIVITIES AS POSSIBLE. THE THOROUGHNESS OF THIS PROJECT WILL DEPEND ON THE RESPONSE WE GET FROM PEOPLE INVOLVED WITH DIFFERENT PROJECTS. LISTINGS IN THIS MAGAZINE WILL BE FREE OF CHARGE; ALL YOU HAVE TO DO IS SEND IN A NOTE WITH THE INFORMATION REQUESTED BELOW. PLEASE, IF YOU'RE SENDING IN LISTINGS OF MANY TYPES, BREAK THEM DOWN BY THE CATEGORIES LISTED BELOW SO THE TYPISTS WON'T GO CRAZY TRYING TO SIFT THROUGH A MOUNTAIN OF INFO, AND KEEP THE STATEMENTS OR DESCRIPTIONS CONCISE!!!

LISTINGS

BANDS: NAME / ADDRESS / TELEPHONE NUMBER / BRIEF DESCRIPTION (40 WORDS OR LESS PLEASE!)
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ZINES: NAME / ADDRESS / TELEPHONE NUMBER / POSTAGE PAID PRICE / FREQUENCY / SIZE / DESCRIPTION (40 WORDS OR LESS PLEASE!)
MISCELLANEOUS: WE ALSO ASK PEOPLE TO SEND IN TIPS ON HANGOUTS, CHEAP PLACES TO EAT, FREE CLINICS, BULLETIN BOARDS, CRASH PADS, ETC. THESE LISTINGS COULD BE ESPECIALLY HELPFUL FOR TOURING BANDS.

ADS

DISPLAY ADS WILL BE SOLD TO HELP PAY FOR THIS PROJECT. HOWEVER, TO MAKE THIS RESOURCE ISSUE AS FAIR AS POSSIBLE WE HAVE DECIDED TO HAVE ONLY ONE SIZE. WE ARE DOING THIS TO MAKE ADS JUST AS ACCESSIBLE TO THE SMALL 20 PAGE FANZINES AS THE BIG RECORD CONGLOMERATES! THE AD SIZE AVAILABLE IS 3 3/4" ACROSS BY 2" DOWN OR 95MM X 51 MM (BASICALLY, A SLIGHTLY ELONGATED BUSINESS CARD SIZE). THE COST FOR ADS IS $25 WHICH WILL HELP KEEP THE COVER PRICE AS LOW AS POSSIBLE. PLEASE, ONLY ONE AD PER LABEL, ZINE, PROMOTER. ETC.

DEADLINE: FEB 15, 1996 - DUE OUT: APRIL 15, 1996

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TOP TEN TIPS FOR SENDING IN LISTINGS!!!

1) SUBMIT THEM EARLY. LIKE NOW!! DON'T WAIT TILL THE DEADLINE.
2) BE BRIEF. WE'RE TYPISTS, NOT EDITORS. SEND THEM IN NICE AND TYPED OR NEATLY PRINTED.
3) DON'T USE ALL UPPERCASE (OR ALL LOWERCASE) LETTERS.
4) PUNCTUATION IS GOOD.
5) FEEL FREE TO SEND FRIENDLY LETTERS, AND OTHER GOODIES, BUT... DON'T EXPECT A REPLY. WE'RE SWAMPED.
6) WE DON'T NEED THE ADDRESS AND PHONE NUMBER OF EVERY MEMBER OF YOUR BAND. PICK ONE!
7) DON'T SEND IN 18 LISTINGS FOR ALL THE SEMI-EXISTENT BANDS YOU'RE IN--JUST FOR THE ONES THAT ARE REALLY ACTIVE!
8) MAYBE TAKE RESPONSIBILITY FOR GETTING YOUR WHOLE SCENE'S LISTINGS DONE. BUT...
9) CHECK WITH PEOPLE BEFORE SUBMITTING THEIR INFO FOR THEM. HASSLE YOUR FRIENDS TO GET THEIR LISTINGS IN TOO.
10) NO CERTIFIED/REGISTERED MAIL, PLEASE!

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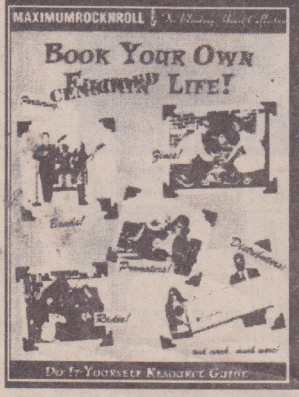

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